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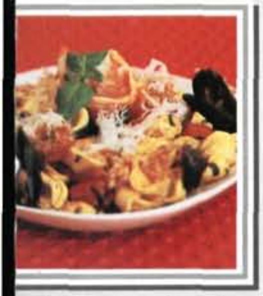
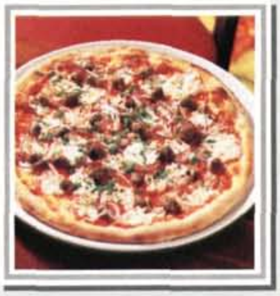
-lime tart at Deborah

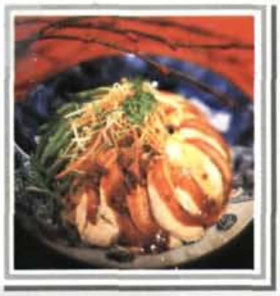
Clam cakes at Hope & Anchor


cchiette at United Noodles

Paneer rolls at Kati Roll Co.


Polpettine pizza at Lil' Frankie's

Fish cakes at the Minnow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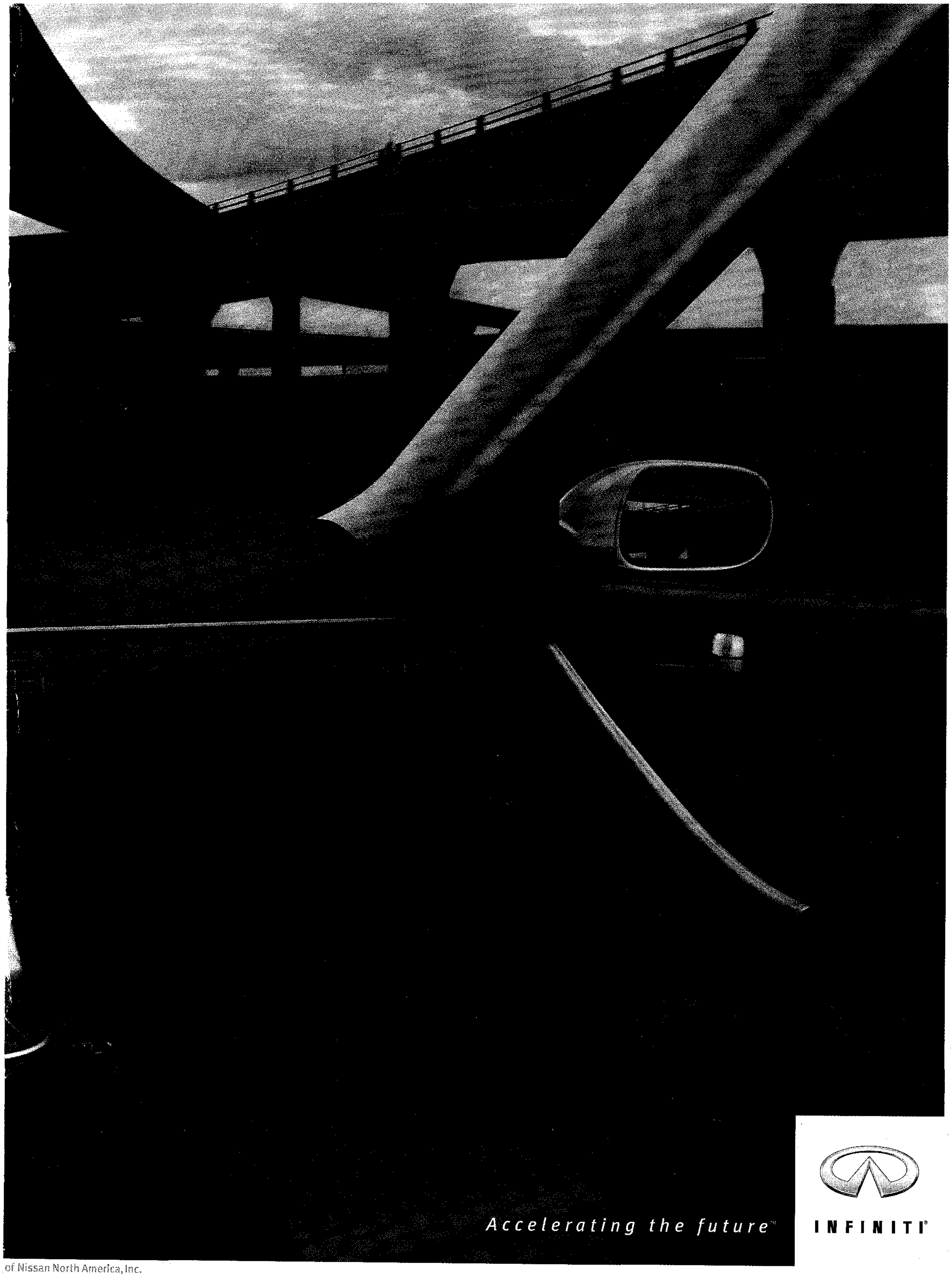
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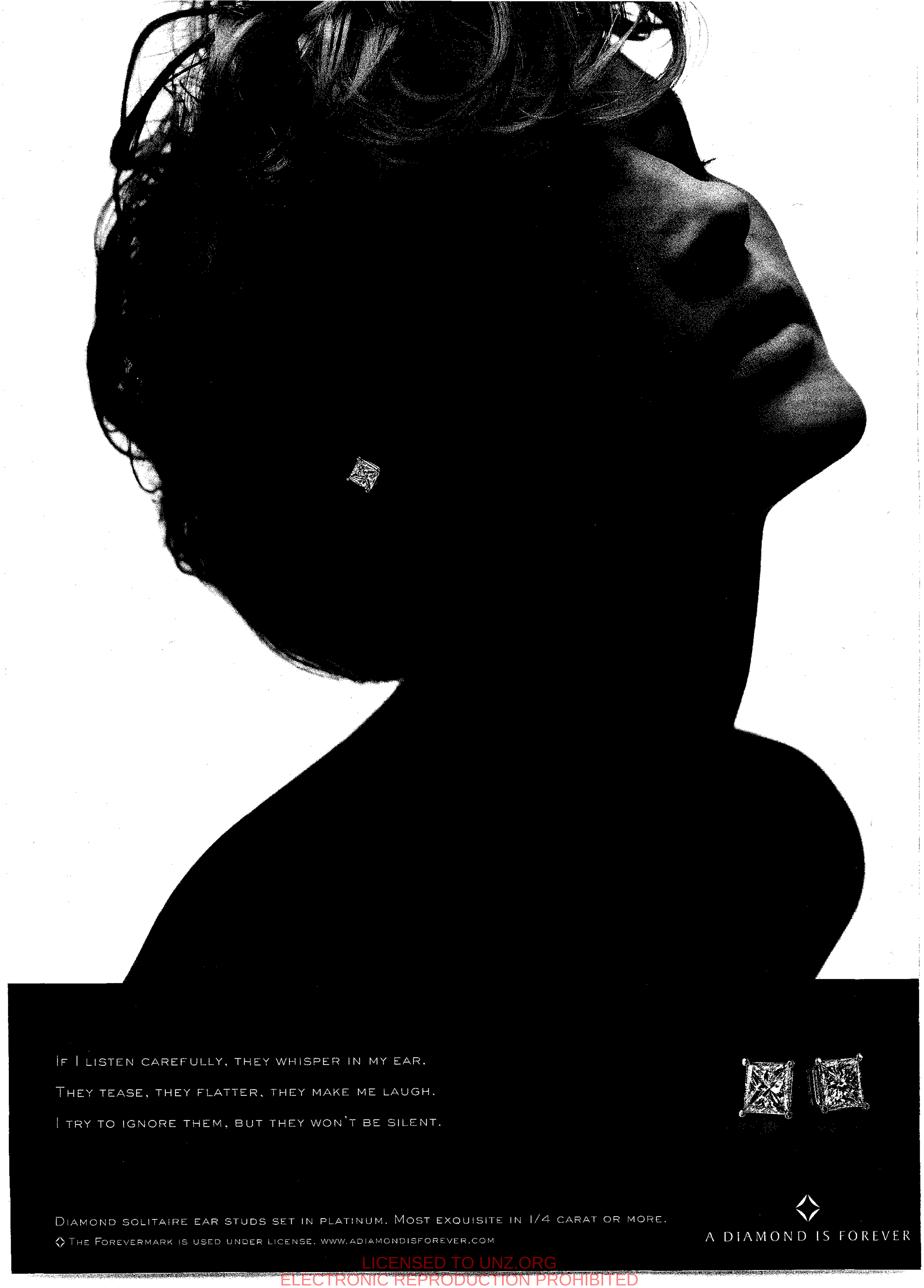

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'Guardian' Crossword

> **Women are supporting themselves, so they can go for younger, they can go for older, they can go for whatever they want.**
>
> **—Jane Pratt, page 42**

30 Meal Deals By Robin Raisfeld and Rob Patronite

So your paycheck (or lack thereof) doesn't permit splurging at Jean Georges? No matter. In New York, there are culinary marvels in every price range. Our critics carted their appetites all over town in search of gourmet meals at budget-friendly prices. They pick their favorites, from all-you-can-eat Indian to the perfect pizza pie to Manhattan's most mouthwatering mofongo.

42 The New Mrs. Robinsons By Sarah Bernard

A younger man (don't say "boy toy") is the new hot (don't say "hot flash") date—or mate—for an increasing number of New York women. They're taking cues from a host of over-30 boldfaced names—from Madonna to Sandra Bullock to Candace Bushnell—all of whom have hooked up with guys more than ten years their junior. Why? Because they can.

48 Manhattan Bound By Jennifer Senior

A certain former Arkansas governor isn't the only ex-politician having an impact in the big city. Former Texas governor Ann Richards is cutting as wide a swath through Manhattan—but without the Secret Service entourage. Just call New York the Austin of the East.

54 Indie Fashion By Amy Larocca

In a dark time for fashion, some of the stars that have shone brightest are some of the smallest: homegrown designers who're making original, personal clothes for a small audience of devoted clients. A look at the town's newest style constellation.

ON THE COVER: PHOTOGRAPHED BY KENNETH CHEN AND JOE SCAFURO.

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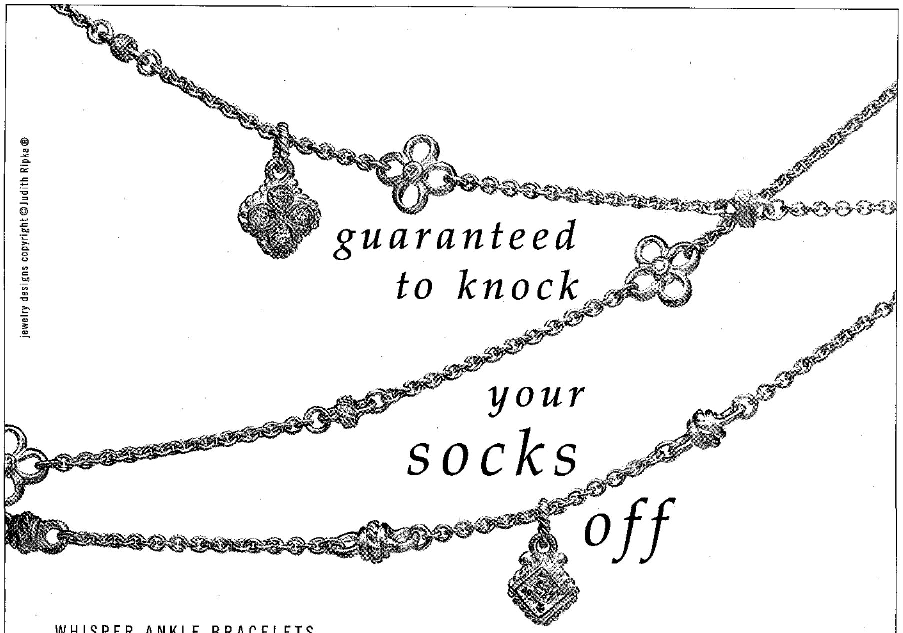

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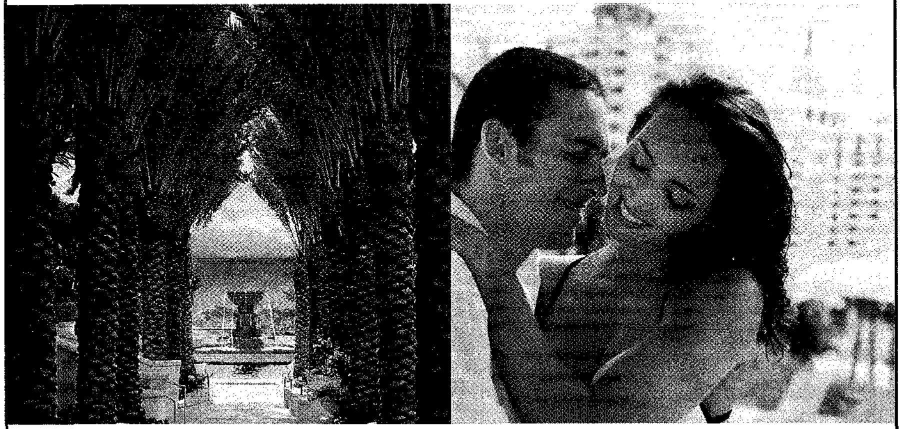

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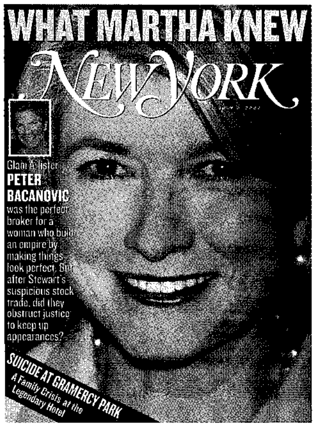
Letters

“Martha glides into the crosshairs and the media rubs its collective hands with glee. But she will survive to kick your collective ass.”
—V. H. McKenzie

Martha’s Stew

A pedestal is as much a prison as any other small space, and no one knows that better than Martha Stewart [“Who Knew?,” by Landon Thomas Jr. and Beth Landman Keil, July 8]. When the media enthroned her as perfection personified, the masses sought to emulate her. Now that her pedestal has raised her to astronomical heights, those who carried her to that very spot gleefully vilify the woman they once worshiped and snidely chant “Jump.”
Lorraine A. Nemis, CHATHAM TOWNSHIP, N.J.


WHAT MARTHA KNEW
NEW YORK
Glam A-lister
PETER BACANOVIC
was the perfect broker for a woman who built an empire by making things look perfect. But after Stewart’s suspicious stock trade, did they obstruct justice to keep up appearances?
SUICIDE AT GRAMERCY PARK
A Family Crisis at the Legendary Hotel

Does it escape anyone’s notice that Martha is one of the very few media moguls to have successfully created the “synergy” that all the other fat cats boasted about but never managed to achieve? Television, Internet, publishing, mail order—all cross-promoting one another, turning her into a billionaire. And now Martha glides into the crosshairs and the media is rubbing its collective hands with glee. Well, get over it. Martha will survive and continue to kick your collective ass.
V. H. McKenzie, MANHATTAN

The suspicious stock transactions involving Martha Stewart, Sam Waksal, and Peter Bacanovic almost certainly reveal this trio to be equal partners in arrogance, deceit, and greed. What is it about the richest residents of New York and their self-obsessed struggle to acquire more power, more money, more everything that topples their insatiable egos with such staggering self-destruction?
Richard Iritano, QUEENS

No wonder Martha and Peter are keeping low profiles these days—they are one and the same person! Look at your cover photo. Check out the teeth, the lips, the rosy cheeks. I think those swoopy bangs on Ms. Stewart are just covering that out-of-control left eyebrow of Mr. Bacanovic’s. It looks like Martha and Peter were responsible for putting the *clone* into ImClone. Wait till the SEC figures this one out.
Ilene Danuff, MANHATTAN

The Forgotten Muse

It is a travesty that you did not include Bill Blass’s muse and best friend in your tribute to this great American man [“An American Classic,” by Bob Morris, July 8]. Nina Griscom is the only person who drove two hours to Connecticut every single week for the last two years to spend real time with him by his bedside. He was her mentor, her friend, and her family, and he loved her tremendously.
Gitu Ramani, MANHATTAN

Domestic Partners in Crime

Here’s a simple solution to all the fears of fake domestic partners scamming free stuff: Let gay couples get married [“Gotham: Odd Couples,” by Amanda May, July 8]. I doubt the straight roommates you mentioned would waltz down the aisle and sign a marriage license—with all the legal entanglements that go with it—for a free trip to Paris or some temporary health insurance.
Jack Kenny, LOS ANGELES

Memorial Matters

In Michael Tomasky’s “Try to Remember” [“The City Politic,” July 8], he uses the beautiful and powerful Vietnam Memorial to argue for a small memorial at ground zero. However, the comparison is flawed. As perfect as that memorial is, it is not located on a battlefield where our veterans died and were buried. The memorial at ground zero will be built on the very spot where thousands died, many of whose remains were never found. Such a consecrated spot must be preserved, whether as a park or a more conventional memorial. It is not a place for commerce.
Anthony Licata, BROOKLYN

One Nation, Under Woody

I feel sorry for Michael Wolff and everybody else not able to understand Woody Allen’s universal genius; it is their loss [“This Media Life: Manhattan Ending,” June 24–July 1]. Mr. Allen is a true son of America and we are proud of him. God forgive those who attack him, for they know not what they do.
Ana Edith Raileanu, MANHATTAN

A Must-Read

Ann Beattie’s letter defending Jonathan Franzen’s blurbs casts a harsh and penetrating light on the harried and often demanding world of blurb writing [“Letters: Blurbiage,” July 8]. By turns witty and wise, this moving account is essential reading for all aspiring blurbographers.
Joe Latona, BAYPORT, N.Y.

Correction: In last week’s restaurant review (“Captain of Industry,” by Hal Rubenstein, July 22), the wrong phone number was listed for Thom. The correct number is 212-219-2000. *New York* regrets the error. ■

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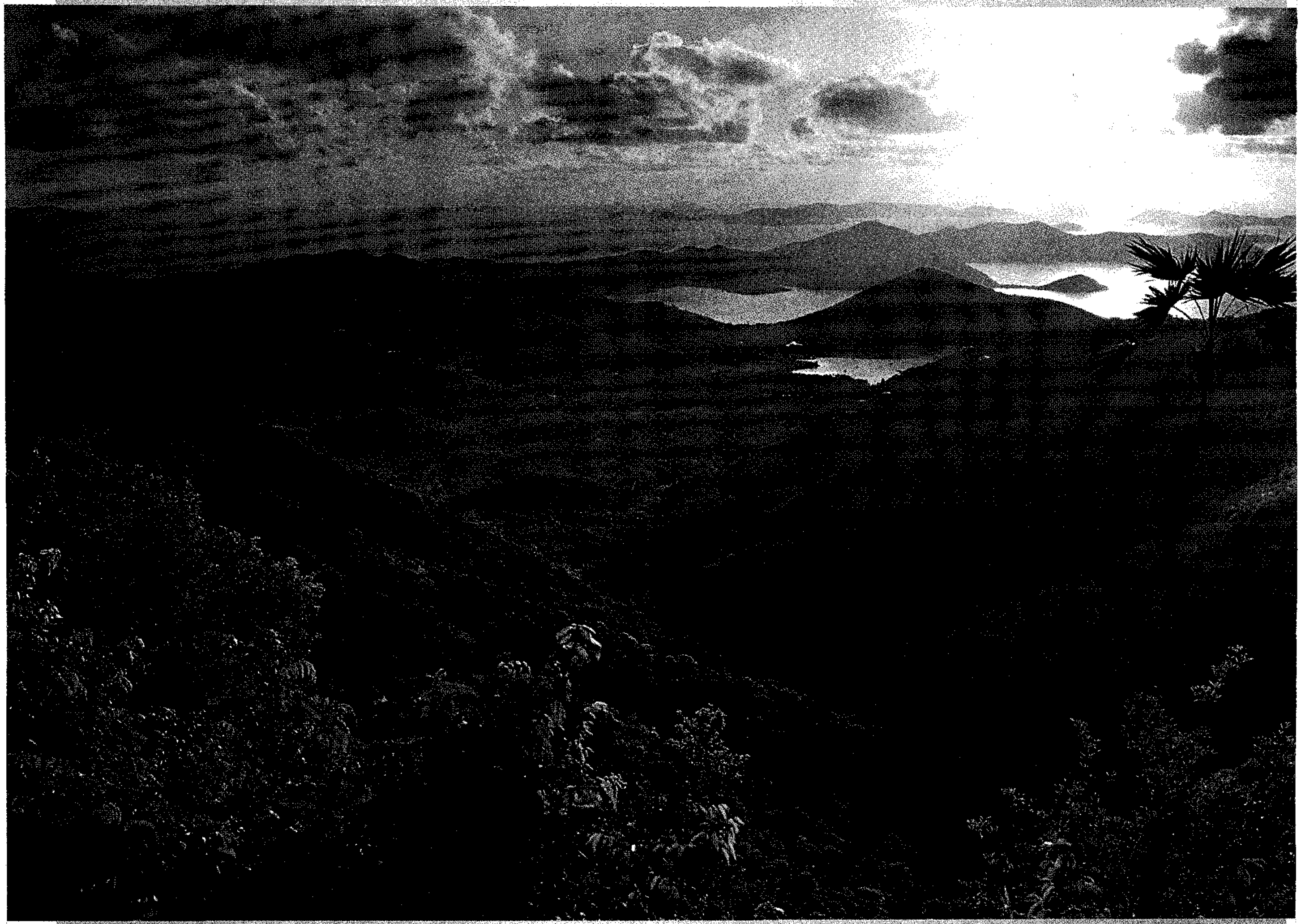

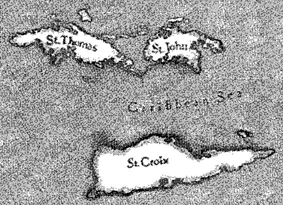

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Intelligencer

By Marc S. Malkin

One Party Lizzie Won't Be Crashing

Lizzie Grubman isn't quite ready for her close-up. Despite buzz that the P.R. princess had agreed to do a cameo in *Death of a Dynasty,* an independent film spoofing the hip-hop world, she's decided this isn't the time to be making her big-screen debut. The movie, directed by Roc-a-Fella Records CEO **Damon Dash**, is about a music journalist (played by *Never Again*'s **Ebon Moss-Bachrach**) who suddenly finds himself part of the world he's been assigned to cover. A rep for Grubman says, "She was offered the part, but she turned him down." Dash has other big names lined up, including **Lorraine Bracco, Jay-Z, Sean "P. Diddy" Combs, Mariah Carey, Michael Rapaport, Russell Simmons, Michael Douglas**'s ex **Diandra Douglas**, and socialite **Sale Johnson.**

Sporn, Again

Last week we reported that **Kalman Sporn**, a Republican candidate for New York State Assembly representative from the Upper West Side, owes a restaurant $3,000 for a dinner he threw there more than a year ago. Now comes word he owes $4,000 to the National Lesbian & Gay Journalists Association. Sporn promised the group $5,000 during a fund-raiser in March 2001. He sent in $1,000, but the group has yet to receive the balance. Sporn acknowledges he made the pledge, but unfortunately it was made in the name of Global Supply Net, the online janitorial supply company he co-founded that has since closed. "I feel really bad," he said. "There's nothing more that I'd like to do than to fulfill those pledges."

Whitney Gets Ready to "Light Up"

Whitney Houston appears to be setting herself up for some really nasty jokes. Despite dodging that marijuana-possession charge two years ago in Hawaii and fighting rumors of drug problems ever since, Houston, we hear, has recorded her own version of the 1977 **Debby Boone** classic "You Light Up My Life" for her new album. All jokes aside, Houston and her producers have high hopes for the single. "It's supposed to be really beautiful," our source reports. "She thinks it could be a hit like she had with 'I Will Always Love You,' " Houston's 1992 remake of **Dolly Parton**'s 1974 song. A rep for the singer declined to comment, saying no final decisions have been made about what will be included on her upcoming CD, which is scheduled to hit stores sometime in September.

Height of Fashion

Onetime supermodel **Carol Alt** says she was recently mistaken for Brazilian bombshell **Gisele Bündchen.** "It was such a compliment that I didn't even care that they didn't know who I really was," she told one of our tipsters at the ESPY Awards. "I get confused for other supermodels all the time. I think it's the height."

LOOSE THREADS: *Glamour* is looking to jump into television. We hear that the magazine's executives are shopping around a syndicated TV show based on its popular "Dos and Don'ts" column. . . . Photographer **Peter Lindbergh** is completing work on TV commercials he directed for the Gap, starring **Shalom Harlow, Alek Wek, Sissy Spacek, Willie Nelson, Marianne Faithfull, Jakob Dylan, Tweet,** and **Ryan Adams.** . . . **Benjamin Bratt**'s pregnant model-actress wife, **Talisa Soto**, is getting in shape at the New York Health and Racquet Club flagship in Chelsea, where she was spotted buying a year's membership and picking up brochures for her hubby. . . . The *Daily News* has put the kibosh on **Doug Dechert**'s Lizzie Grubman T-shirts, which he's been peddling on Scandalmonger.net. After the *News* sent Dechert a cease-and-desist order because he didn't have permission to use the *News'* front-page image on the T-shirt, Dechert tells us, they came to an "amicable resolution" and he has pulled the shirt from his site.

J.Lo Just Wants to Be Alone

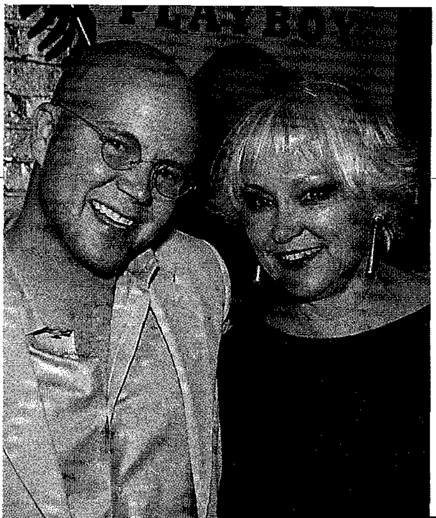
Jennifer Lopez wasn't too happy with all the attention she was getting recently at Saks Fifth Avenue. During a late-night shoot there for *Chambermaid,* a spy tells us, Lopez was having problems with some of her lines in a scene in which she's shopping on the main floor. "She kept flubbing her lines," our source reports. "And then she started complaining about all of the people standing around and watching her." After several takes, a very frustrated **Wayne Wang**, the director, cleared the set. Despite all this, Lopez managed to pull herself together for some shopping after the shoot, picking up a few hats for $1,500. Meanwhile, we hear Harry Winston got a frantic call one night from the set asking if the tony boutique could deliver jewels to Lopez for a midnight fitting for baubles she has to wear in the movie. Unfortunately, the safes had already been locked and couldn't be opened until the morning. No problem. The following day, three guards delivered $6 million worth of jewelry to the set for Lopez's perusal.

With Catherine Townsend.

PHOTOGRAPHS: FROM TOP, MICHAEL CAULFIELD/WIREIMAGE.COM; SCOTT GRIES/IMAGEDIRECT.

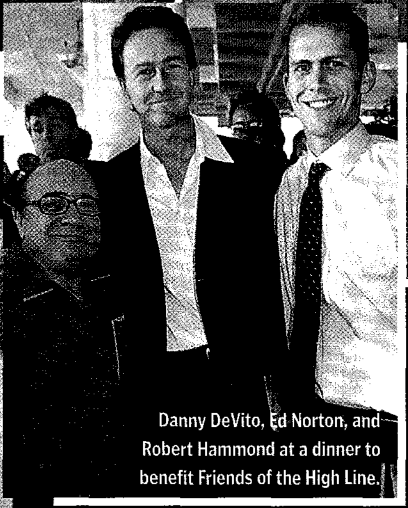
Scene

Kyra Sedgwick, Kevin Bacon, Sean Penn, and Robin Wright Penn at Man Ray's first-anniversary celebration.



Toby Young and Serena Bass at Serena.

Jane Holzer at Donna Karan's Madison Avenue flagship store for a party in honor of Friends in Deed.



Danny DeVito, Ed Norton, and Robert Hammond at a dinner to benefit Friends of the High Line.

Renée Zellweger and Dave Zinczenko at a birthday party for Alicia Goldstein at the Star Room in Wainscott.

Nora Ephron and Don Hewitt at a party for Simon Trevor and the African Environmental Film Foundation.

Edward Wilkerson and Star Jones at a party celebrating Roderick Shade's debut at the Hamptons Designer Showhouse.

Sarah Jessica Parker at the American Museum of Natural History for the *Sex and the City* premiere.

Michelle Byrd, Faye Dunaway, Alan Cumming, and Laura Linney at a party at Prada's Soho store.

Baby Talk

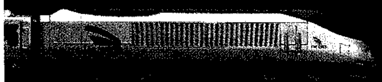
Two of the four poster girls for single life were pregnant, but there was hardly a husband in sight at the launch of *Sex and the City*'s fifth season at the American Museum of Natural History last week. "Matthew is shooting a movie," explained **Sarah Jessica Parker**, before heading for the buffet. "Now I eat all the time." **Kristin Davis**, the show's straight-laced character, exposes a breast in the first new episode. "It was so scary. They started begging me to do it six months ago," she whispered. Near midnight, the girls began to worry about the next day's early call. "I love this show," said **Kim Cattrall**. "But this would be more fun if I didn't have to get up at 5 A.M." BETH LANDMAN KEIL

Fair Play

Toby Young had a warning for the crowd gathered at Serena last week to celebrate the release of *How to Lose Friends & Alienate People,* his tell-all about working at *Vanity Fair.* "I saw **Punch Hutton**, **Graydon Carter**'s assistant, on the street with a long lens taking everybody's picture," he said, crouched atop the D.J. booth. "So if you have any fantasies of working for *Vanity Fair,* forget about it. You're all blacklisted." No one seemed worried. The highlight for Young was the appearance of **Carey Lorenzo**, one of *Playboy*'s Women of Enron, who bears an uncanny resemblance to his wife, **Caroline**. "I thought, *It's my wife's long-lost twin,*" said Young. "*We should go home together and talk about this for a really long time.*" MARC S. MALKIN

Photographs by
Patrick McMullan

non-stop plane or four-stop train?



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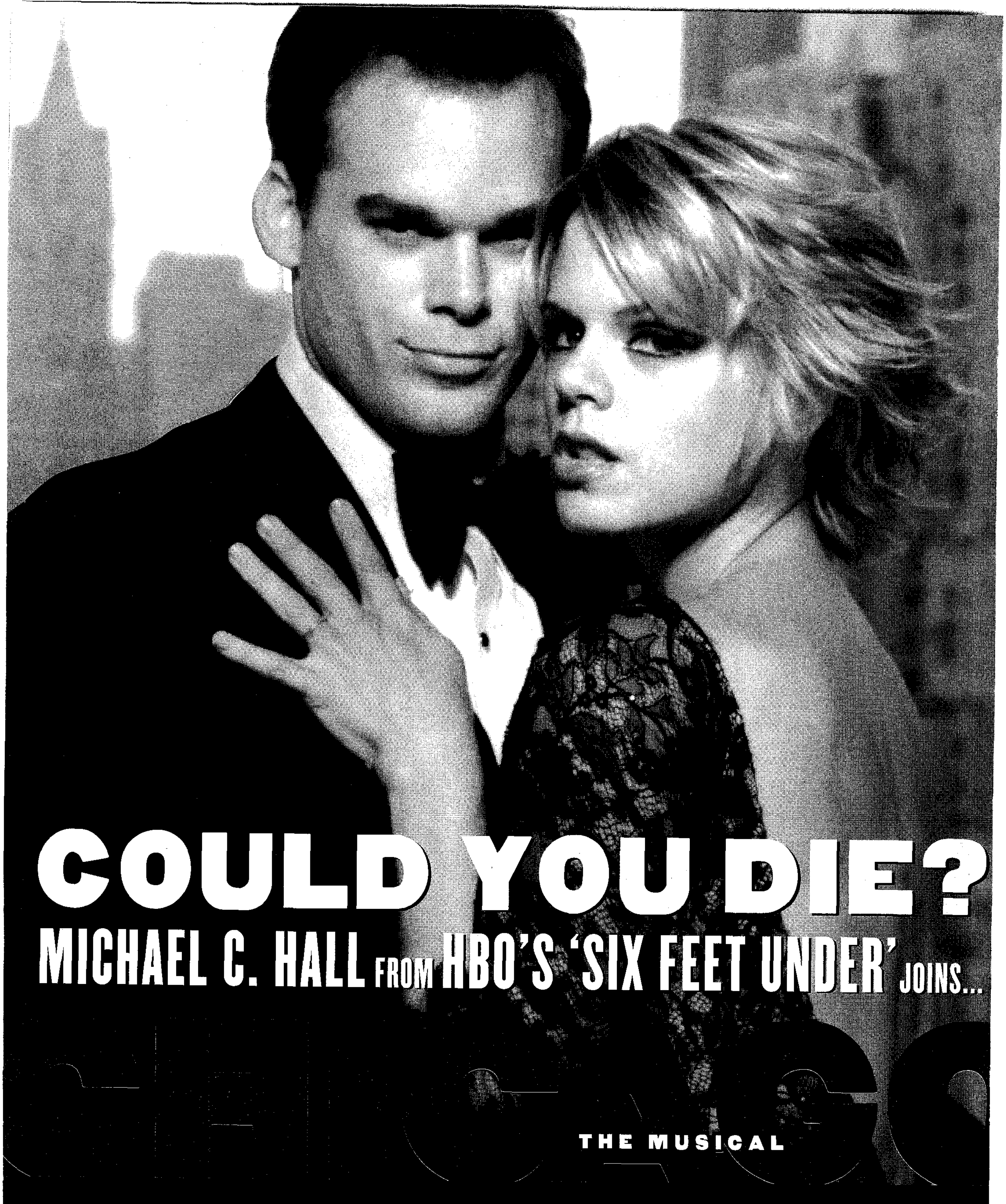

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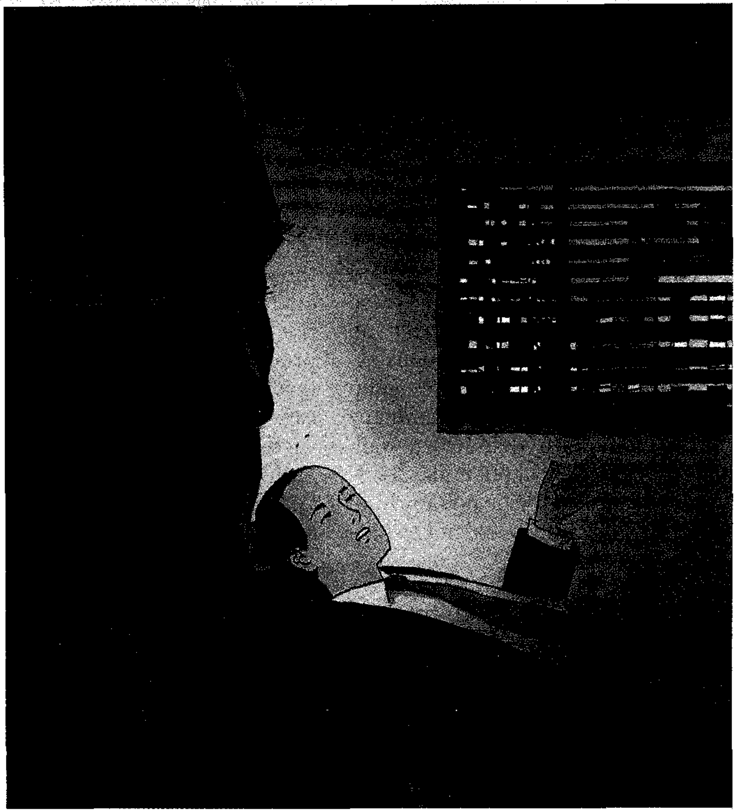
It's not peaceful or easy and because of it you feel more alive—Woody Allen

GOTHAM

Life in the New City

Shrinking Feeling

On couches across town, patients are worried about the 9/11 anniversary—and to make matters worse, here comes August. By Meryl Gordon



AS MANHATTAN'S THERAPISTS prepare to disappear to their own secure, undisclosed locations for the month of August, their patients are already bracing for that daunting September ordeal, the anniversary of the terrorist attacks.

"My patients are all talking about it, wondering whether they'll be able to function that day, should they go to work," says Janice Lieberman, an Upper East Side psychoanalyst.

The most common fear surfacing on the couch is that the city will be hit again. "People are leery about the day," says Ethel Person, a professor of clinical psychiatry at Columbia University, "because they reason that for the terrorists, it would be a statement of power to strike again." Adds Wayne Myers, professor of psychiatry at the Payne Whitney Clinic, "People in the financial community are experiencing anxiety. I hear them saying, 'Are we going to have anything like Cantor Fitzgerald again?' "

"I've seen so much **separation anxiety this year with normal children," says one psychiatrist.**

With New York City public schools opening on Thursday, September 5, psychiatrists predict that many kids will become unusually upset at going back to school, associating the start of class with last year's attack. "As the day grows closer, I'm urging families to spend time together," says Reese Abright, a child and adolescent psychiatrist consulting with three schools near ground zero.

Bad nightmares, bed-wetting, and please-don't-make-me-go fights may be more prevalent than usual. Psychiatrist Lynn Burkes adds, "I've seen so much separation anxiety this year with normal children. Six-year-olds who used to go on play dates or sleepovers don't want to leave their parents."

The time-honored therapeutic advice is that merely getting through painful anniversaries can bring let's-move-on relief. But Todd Essig, a psychologist and board member of the New York Disaster Counseling Coalition, which offers free therapy for police, firemen, and EMS workers, doesn't expect much catharsis. "September 11 wasn't a discrete event—there are going to be a lot of different anniversaries for people," he says. "When the body part was identified, that's an anniversary for a family. When someone lost their job, that's another anniversary."

One Cantor Fitzgerald widow whose husband's remains were just identified says, "Boy, did that set me back. After nine months of waiting, it was a shock." She is thinking of spending September 11 in the country.

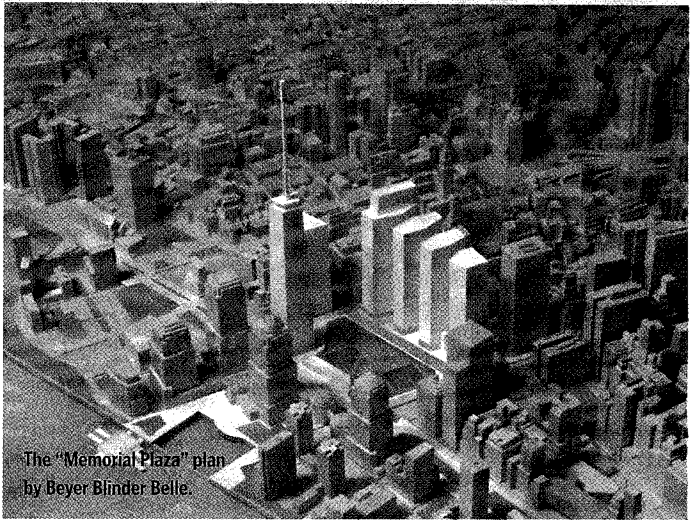
Jennifer Gardner, whose husband, Doug, also perished at Cantor Fitzgerald, muses sadly about the date's symbolism: "I won't be able to say 'last year' anymore—'Last year, I was with Doug on our anniversary' or 'Last year, here's what he did for my birthday.' "

While Gardner, former legal counsel at the New York *Times*, understands the journalistic need to deal with the event, she says, "I'm dreading the hype. I don't want to have to keep seeing the burning building. I'm going to have to hide in the closet all day and protect my children—and I don't want to do that. Our lives exploded, and there is no closure for that."

ILLUSTRATION BY JORGE COLOMBO.

A Big Zero

The proposals for the Twin Towers site dishonor the dead—and the living. By Joseph Giovannini


The "Memorial Plaza" plan by Beyer Blinder Belle.

In a fraudulent display of public openness, the Port Authority and the Lower Manhattan Development Corporation hosted more than 5,000 New Yorkers at the Javits Center last week to get comments on six schemes for the reconstruction of ground zero. Mixing and matching pieces of these mediocre plans was really no more than a disingenuous exercise in P.R. meant to cover up a process that recalls Tammany Hall more than town hall. "They went about it like developers, but this is not a private decision—it should not be Larry Silverstein's decision alone," says Max Protetch, the gallerist who sponsored his own show featuring proposals for the site. "We can't just wring our hands and let this go by. There should be a public outcry."

It certainly was not lost on the world's top urban designers that they had been effectively excluded from the process. "Public money was involved, so the call for applications should have been advertised all over the United States—and the world," says Will Alsop, the London architect behind that city's Jubilee subway line. "The organizers were complacent."

The plans have no magic and little substance. Four of them, by New York firm Beyer Blinder Belle, would leave the footprints of one or both towers intact, relegating 11 million square feet of office space to the perimeter of the site, in superblocks arrayed with business-as-usual towers. The proposed collar just repeats the dehumanizing formula of upper Sixth Avenue monoliths.

Two influential New York firms—Skidmore, Owings & Merrill and Cooper, Robertson & Partners—were unaccountably asked for input despite the fact that they lacked even the pretense of a public mandate. Just as inappropriately, Peterson/Littenberg, advisers to LMDC, designed two of the six schemes. The proposals substitute a grassy square and a promenade for the WTC footprints. Space in both the park and the promenade is dedicated to a memorial sculpture—old-brain, Beaux-Arts planning hardly commensurate with the invention necessary in this sacred precinct.

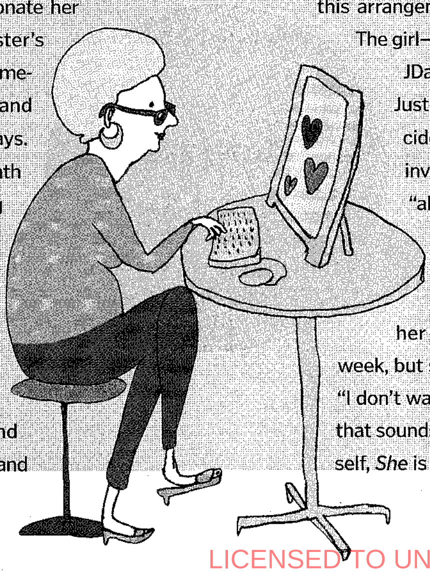
None of the proposals offers a broader downtown planning strategy. The problem is not too much square-footage but a failure to weave all the parts into a whole. "We're not getting the heroic vision we deserve and expect," says one prominent New York architect, echoing many colleagues. "Everything has been compartmentalized. The plans don't have the arc of an idea."

For all the talk of these proposals' being a starting point for public discussion, they are in fact a stopping point. Merely tweaking these soulless schemes dishonors the project and the events that led to it. "We have to overthrow the situation—it's a second tragedy compounding the first," says New York architect Steven Holl. "The plans have no sense of beauty, emotion, or spirit."

When Nice Jewish Mothers Act Naughty

Some young Jewish singles may have thought, hoped, and even prayed that Internet dating services would render the fabled mother-as-matchmaker role obsolete. But in the case of JDate.com—the biggest online Jewish dating network, with 52,500 members in the New York area alone—it seems to have had the opposite effect. Fed up with encouraging their children to try JDate, computer-savvy Jewish mothers have taken things to the next level: They're logging on *for* their children—even posing as them—in an effort to set them up.

Upon hearing of a JDate success story, Joyce, from Long Island, decided to impersonate her 24-year-old daughter. "My sister's friend has a daughter who met somebody nice, a record producer, and they're getting married," she says. Joyce paid $28.50 for a one-month membership and started scoping out potential dates—"I was looking for a doctor." The only time she felt weird was when someone asked about her interests, and she thought, *How would a 24-year-old respond to that?* Then she printed out and ranked some promising profiles, and gave them to her daughter, who'd been away on vacation.



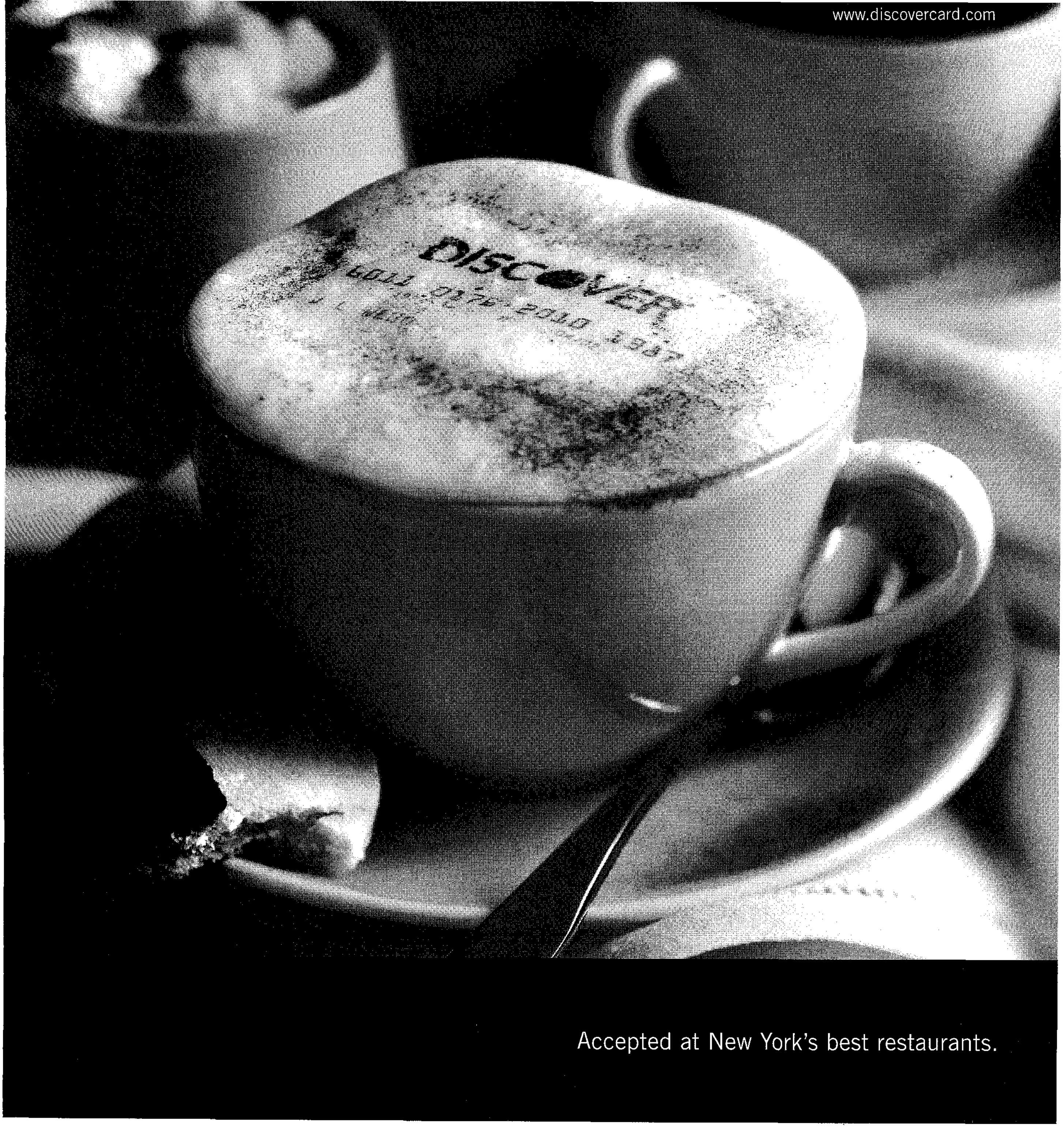
The response: "She started crying that I ruined her life," says Joyce. "It was over-the-top, scary." Joyce's daughter (who refuses to give any name at all) rolls her big brown eyes and says, "You're lucky I didn't sue you."

Perhaps Joyce should have contacted Alon Gitig, a 27-year-old medical resident. He got an e-mail from "MamasLooking," who said that her daughter, a Columbia student, was very pretty and had a nice body; she even included her daughter's e-mail address. Intrigued, Gitig wrote to the girl: "I am very curious to see how this arrangement with your mother works." The girl—if she exists—never responded.

JDate meddling can pay off, though. Just ask Rachel, whose mother decided to post her picture. Now she's involved with a guy whose mother "also harassed him to go on JDate."

Claire hopes she has as much luck—but not for herself. The 25-year-old went online as her (unsuspecting) mother last week, but she's struggling with her profile. "I don't want to say 'I like to read,' because that sounds so lame. But then I think to myself, *She* is *in her fifties . . .*" RACHEL DODES

ILLUSTRATION BY ALLI ARNOLD.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Let's Dance!

A new move is afoot to change the cabaret laws—but watch out for RAVE. By Ethan Brown

Clubbers partied when Giuliani and his anti-nightlife deputy mayor Rudy Washington (who once compared clubs to "buckets of blood") finally left office. But their legacy, the dread cabaret laws, which require even small lounges to possess a difficult-to-obtain license for dancing, remains stubbornly in place—though maybe not for long.

"The cabaret law is irrational, wrong, and an historic relic," declares City Councilman Alan Gerson, who's drafting a bill to change it. "It offends me that a legitimate form of expression like dancing is targeted for enforcement."

Even in the post-Giuliani era, not one promoter or club owner would go on the record about the law, for fear of reprisal (violations can result in the padlocking of a nightclub without so much as a court proceeding). Robert Bookman, an attorney for the New York Nightlife Association, isn't surprised by their reticence. He says: "I've defended clients who've been ticketed for having six people dancing near their chairs."

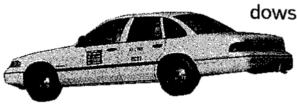
But now that D.J.'s can be found at upscale restaurants everywhere, more and more owners are (quietly) lobbying to change the law. And they've got an ally in Gerson, a Lower East Sider who's working with pro-nightlife group Legalize Dancing NYC to "deregulate dancing"—meaning that bars and restaurants without cabaret licenses won't be raided by cops if patrons decide to bust out some moves.

But even if Gerson succeeds, all may not be well in clubland. The bipartisan Reducing Americans' Vulnerability to Ecstasy (RAVE) Act of 2002 (yes, that's really its name), just introduced into Congress by senators Joseph Biden of Delaware and Chuck Grassley of Iowa, proposes that nightclub owners be fined up to $250,000 and have their clubs shut down if they're found guilty of keeping "drug-involved premises."

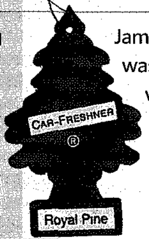
"If this bill passes, the cabaret laws won't mean anything," says Centro-Fly owner Tom Sisk, "because owning a nightclub will become exceptionally hazardous."

Still, Bookman and other legal experts say the RAVE Act would face serious constitutional hurdles, and Legalize Dancing NYC vows that it'll continue its fight regardless of what happens with the federal bill. Last Wednesday, the group held a fund-raiser called "Save the Last Dance," and it's planning a huge rally in Tompkins Square Park for the fall, when the City Council will likely vote on the Gerson bill. "Reforming the cabaret laws can seem like this abstract thing," says Eric Demby of Legalize Dancing NYC, "but we're really after something simple: the right to dance."

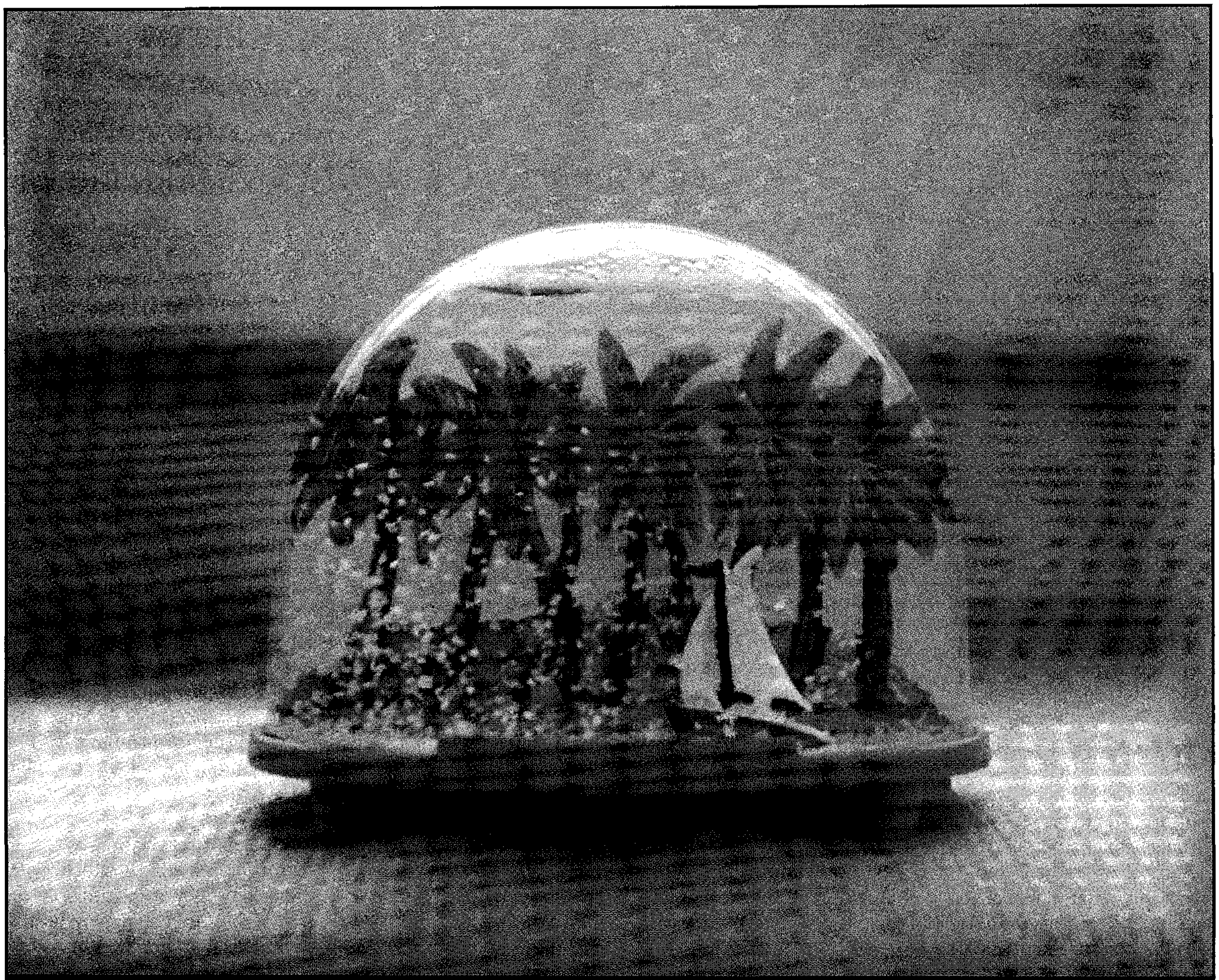
That Old-Cab Smell



Ah, the relief of getting into an air-conditioned cab on a hot summer day . . . until you remember that closed windows mean even closer encounters with the scents emanating from those ubiquitous air-fresheners. Here's a look at three of the more, um, popular ones. EMMA ROSENBLUM

	Car-Freshner "Little Trees"	North American Oil Co. "Pure Citrus" (non-aerosol spray)	Wizard "Stick-Ups"
Scent	Royal Pine (other scents include Cinna-Berry and Vanillaroma)	Orange	Country Potpourri
Manufacturer's description	"Little Trees are unique for their quick, powerful, and long-lasting effectiveness."	"Uses highly concentrated oils extracted from fresh oranges to kill odors instantly." PURE CITRUS ORANGE Eliminates Odors NATURALLY	"A fresh, outdoor country fragrance."
Cab ride	81st and Park to Penn Station.	26th and Fifth to 50th and Park.	14th and Third to 42nd and Lexington.
What it smells like to passengers	David: "I felt like I was being raped by a pine tree." Susannah: "I don't know. I was breathing out of my mouth the entire time—I do that in every cab ride."	 Jamie: "All I smelled was B.O. I hope it wasn't mine."	Lauren: "Those stick-on ones are the worst! I almost got killed because I stuck my head out the window." Wizard stick ups Country Potpourri
What it smells like to cabdrivers	Omar: "Like a tree, I guess—I wouldn't know, there aren't any trees where I live on 113th Street."	Armand: "I assume the passenger would rather smell that orange spray than smell me."	(No name offered): "Why you care what it smells like? You got a problem?"

PHOTOGRAPHS: FROM TOP, DAILY NEWS; JOSEPH SOHM/CORBIS; LIZ STEGER (3).



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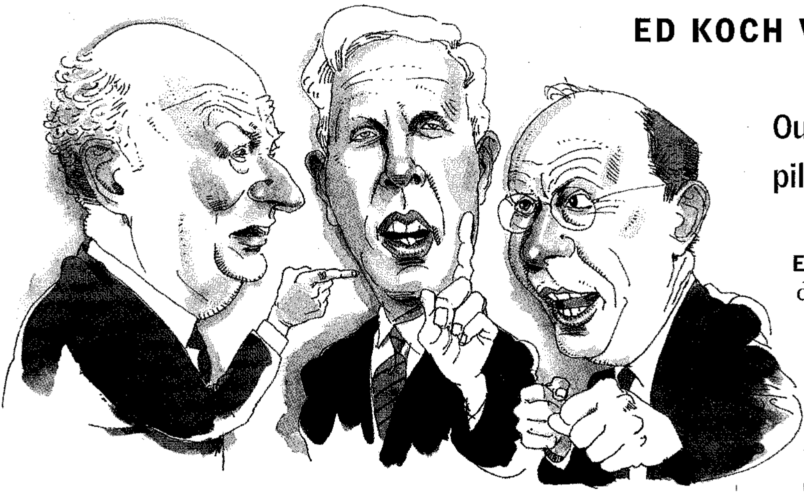
I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO VS. MARK GREEN



Our truculent trio weigh in on whether pillorying Martha aids and abets Al Qaeda.

Joanna Coles: Gentlemen, what splendid suntans. Let me start by asking if you think that Harken is going to be the new Whitewater.

Ed Koch: The Republican attacks on the Clintons were an outrage, and that same outrage is now being perpetrated against Bush by the Democrats, but it's far more dangerous today because we're at war! To attack the president gives an advantage not only to bin Laden and Al Qaeda but even to our allies who are appeasers and opposed to what Bush is doing in making international terrorism the No. 1 issue.

Mark Green: Wow! A question on Harken leads to bin Laden in the answer! It's terrible to say we shouldn't cross-examine Bush's history and performance because of war.

Ed: Now, listen—that's bullshit. The fact is that the SEC examined Harken earlier—how long will we continue to gnaw at this bone?

Mark: Millions of Americans have seen their retirement savings evaporate because of corporate scandals that rival Teapot Dome! It's legitimate to ask whether President Bush is the right person to clean up this mess, since (a) no president has raised more money from big business and (b) he didn't oppose anything that big-business community wanted until very recently. Bin Laden has no role in it.

Ed: You can criticize President Bush on whatever you want, but I am saying Harken's a phony issue and it's exactly what Republicans did to Clinton. I don't think we should do it again.

Al D'Amato: Look, it's something that people will want to know about, but it's been rehashed so many times already. You can say, "Well, he sold when it was $4, then it went down to $2." But then it went up to $8!

Mark: What's interesting is that the Harken episode created George W. Bush's entire private wealth, which permitted him to run for high office. It was a big deal for him, and at the least, we know that he engaged in conduct—taking loans from the company, for example—that he would now like to make illegal.

J.C.: What did you make of his comment that accounting is not black-and-white?

Mark: He's a black/white president on international issues, just not on corporate self-dealings.

Ed: Mark, all you are doing is seeking to destroy the president's integrity. That's exactly what the enemies of America would like to see happen—

J.C.: Let's move on to Martha Stewart.

Ed: Ha. Well, I'm glad she's not president.

Al: Who would think that a woman who is so smart, so conscious of her image, would do such a dumb thing? What did she save, $40,000, $50,000? Silly, silly, *silly.* It has cost her enormously, not only from the decline in her company's value but in terms of her own image. It certainly hasn't added to her marketability. This is a serious blow to her reputation.

Mark: I don't know the facts; it's impossible to comment.

Ed: But do you have an opinion?

Mark: Unlike you, I almost never render a verdict while someone's still being investigated. But if we sensationalize her too much, it could weaken capitalism and then bin Laden and the terrorists will have won!

Ed: He thinks that's funny? The question is whether she sold her stock as the result of a tip, which can be illegal. But it doesn't look good.

J.C.: How are these corporate scandals going to play for the Republicans in the midterm elections?

Al: Mmm, it certainly isn't helpful. But I don't believe people are going to hold Republicans responsible. They're going to look to their individual representatives.

Ed: I like what the secretary of the Treasury, Paul O'Neill, said. I'm paraphrasing, but he said, "Hang every CEO in America who's been involved in criminal behavior." I believe that, too.

Al: People are very angry, and you see it in the stock market. They are withdrawing. They are fleeing. We used to be seen as a market of great integrity.

Mark: I think this could have seismic implications for the midterms. It could change the political Zeitgeist. Remember, of course, it was Reagan and Gingrich who always pushed to deregulate and privatize. And now the Republican Party is reaping what it sowed.

Ed: I believe that it's just too bad that we don't have a La Guardia or someone who, like Perot—only different in his philosophy—

Mark: We do. We have a John McCain and a Russ Feingold.

Ed: Well, I like them and I know them both, but this is the time for a major citizen uprising with a third party. But America doesn't believe in third parties. So that's just spitting in the wind. ■

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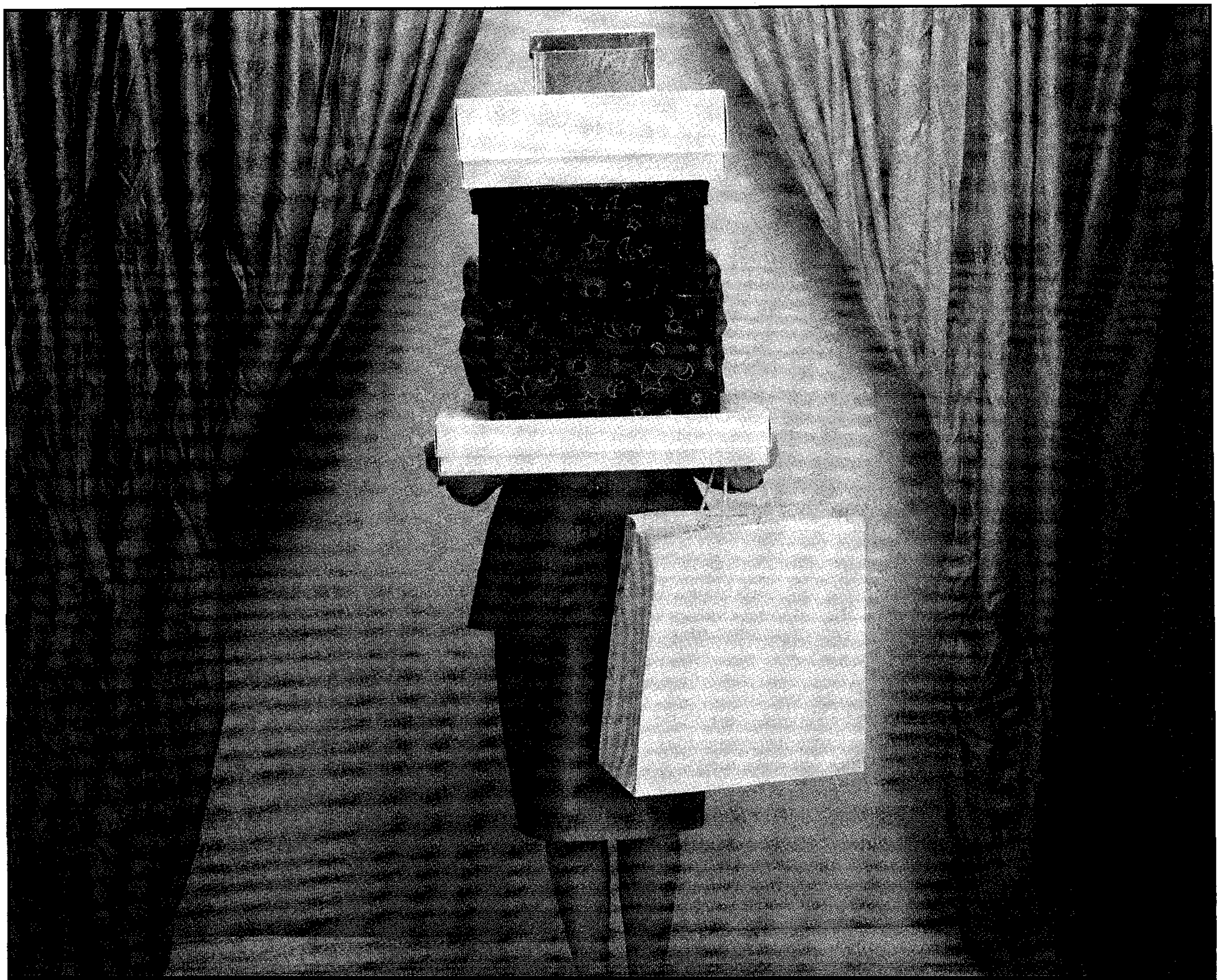

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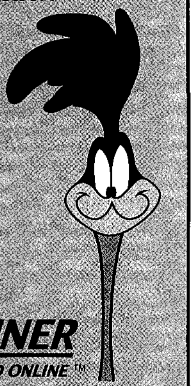

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Michael Wolff THIS MEDIA LIFE

You Got Nailed

AOL Time Warner has pinned its existential crisis on the biggest, baddest fall guy since the dearly departed Jerry Levin—but for Bob Pittman, consummate promoter, the show will simply go on.

LET ME FIRST SPEAK IN PRAISE OF BOB PITTMAN. He absolutely did his job. Did it preternaturally well. He accomplished the most difficult but most elemental feat of modern business: By engineering the preposterous millennial sale of Time Warner to AOL, he turned fantastic and improbable paper money into real dough (at the recent gathering of media moguls in Sun Valley, Viacom's Sumner Redstone, more streetwise than Jerry Levin, said that when he had been approached about merging with AOL, he'd told Mr. Pittman, "I really don't trust your currency"). Dross, in his hands, became gold.

Pittman, who had taken primary control of AOL from Steve Case, the detached founder and chairman, acted in the interest of his shareholders (and in his own interest as well). He was following that most basic (if not so often publicly stated) business principle: You only make money, real money, off people who are stupider than you; the stupider they are, the more money you can make.

He knew that since TW CEO Jerry Levin had made being smart the raison d'être of his moguldom—he was the mandarin mogul—it was even more unlikely that anyone would say to him about the AOL deal, "Don't be stupid."

He not only snookered Levin, but hosed every one of Time Warner's shareholders (including most of its 70,000 employees).

Pittman's gross inflation of AOL's value by what the Washington *Post* characterized last week, with a clearing of the throat, as "unconventional transactions," might even have been legal. It was a more permissive age. (It is hard to imagine, though, that AOL, with its history of accounting sleight of hand, wouldn't be a scandal now—or won't be a scandal soon.)

It is a kind of ultimate character note, the ultimate cool—slick, fast, and coiffed—that having done what he did to Time Warner, having become fabulously rich while great numbers of Time Warner people (although not Jerry Levin) got their accounts wiped out (it didn't help matters when Pittman took to telling people that he too had lost a lot of money—that he wasn't even a billionaire anymore), he still thought he could hang around, even become the CEO. He, quite possibly, figured he'd be held in awe for pulling off the greatest bait and switch in business history. He even seems to have thought, in a rare and fatal misjudgment, that after he was not made CEO, he still had a job.

But then, kind of inevitably, the crowd ripped him apart—and last week, it was finally decided that he had to go.

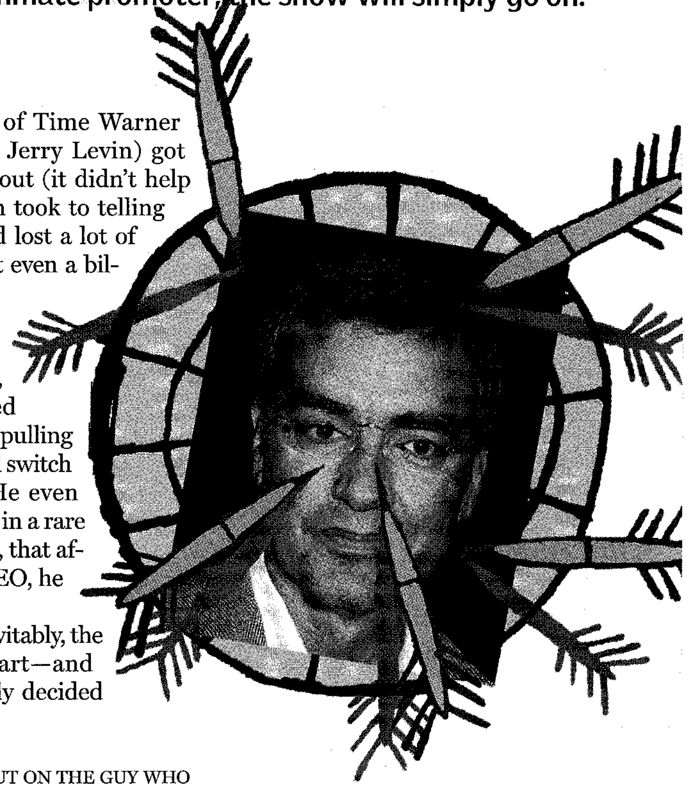

ILLUSTRATION BY SCOTT MENCHIN.

OF COURSE, TAKING IT OUT ON THE GUY WHO outsmarted you does not, in turn, make you smart.

They got mad at Bob Pittman—in a way that they haven't gotten mad at Steve Case—not just because he pillaged and decimated TW but because of the widely circulated suspicion that Bob Pittman turned out not to believe in AOL. (Here's a question that gets asked: "When did Bob know that the company was going to go south?")

Whereas Richard Parsons, the AOL Time Warner co-COO, who bypassed Pittman, the other co-COO, to become CEO, apparently continues to believe—or at least believes he has no other alternative but to believe.

Much of the same logic that advanced thinkers (or hustlers) were championing in, say, 1995 is the logic that the highest-ranking people at AOL TW will still detail for you now: The Internet is the future; platforms will converge; the winner will be the one with the most eyeballs.

It was with a sickening sensation that people at the company came to realize Bob Pittman wanted to wash his hands of AOL.

Now, given that Bob Pittman knows more about running AOL than anyone else, given that he has been arguably more successful in the Internet business than anyone else—he built the 800-pound gorilla of the industry—and given that he has in fact saved AOL once before, turning it from a subscription service into an advertising giant, you'd think that it might bother people that Bob Pittman has wanted to get as far from AOL as possible. Indeed, it may be that Bob Pittman doesn't believe in the Internet business because he is the man who destroyed it.

Here's what he did: He convinced every Internet company that it would be a loser unless it became what he called an "anchor tenant" on AOL. That is, these companies would pay AOL fantastic sums of money, often hundreds of millions of dollars, to

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have first crack at the legendary mother lode of AOL eyeballs. Accordingly, every Internet company went to the public markets with, fundamentally, this one proposition: If you give us money, we can buy access to AOL eyeballs, and then we can't lose.

Of course, everybody lost (except AOL, which, on the basis of these anchor deals, managed to trick Time Warner into the ultimate anchor deal). AOL eyeballs turned out to be worth much less than AOL was selling them for. Ergo, Bob Pittman, like no one else, came to understand AOL's real value—that there was a profound discrepancy in the accounts.

I hasten to add that inventing a reality that everyone, however briefly, comes to believe (while knowing all along, because you've invented it, that its basis is more art than science) is a metaphysical rather than an accounting fraud.

Everybody lost. AOL eyeballs turned out to be **worth much less than AOL was selling them for.** But inventing a reality that everyone, however briefly, believes is **a metaphysical rather than an accounting fraud.**

THERE ARE TWO AOL TIME WARNERS, BOTH of which harbor no goodwill for Bob Pittman: the division fiefdoms and then the more abstracted corporate office.

On the division level, there's Jeff Bewkes's HBO and Don Logan's Time Inc. (In last week's power shift, they both stepped up to the corporate level.) Jamie Kellner's Turner. Then the cable guys. The music guys. The studio guys. In Bob Pittman's ideal world, they all would have reported to him. He would have been the operating overlord turning these TW divisions into a great sales-synergy organism—he would have been inventing some grand anchor-deal concept for the entire mother ship. And for a year, Pittman steamed around and held meetings and demanded accountability and cut perks and sought margin growth and insisted on integration (the shared distaste for Pittman may have actually brought the divisions closer than they've ever been before). The problem here was not just that all of these guys who run TW divisions have never really reported to anyone but that the division from whence Pittman came was the weakest one of them all.

The sorry state of the AOL division means that the old Time Warner, with all its fractious and testy division moguls, got to rise again. (Part of Jerry Levin's original merger dream was that AOL would be such a superdivision that all the other divisions would converge into it.) The company returned to being (apparently, had never left being) an association of disparate enterprises, each with vast and often unassailable clout, whose highest imperative may be to resist what management wants—to resist, in fact, the idea of being managed at all. Pittman, it turned out, was easy to dispose of. (He complained last week to the *Wall Street Journal* that the real problem was that the Time Warner divisions wouldn't cooperate with his grand one-stop, cross-platform-print-TV-film-music-online-cable-advertising-merchandising-promotion vision, complete with rewarding Burger King servers with walk-on roles in AOL TW television shows.) And all talk of integration, Time Warner people report with satisfaction and relief, has ceased.

Then there's the AOL Time Warner meta-level, where Bob Pittman's name became cringe-inducing, too (Levin and Pittman became conjoined evil twins).

There seem to be two deeply held beliefs in the AOL Time Warner corporate offices—both existential in nature. The first is that spinning off or otherwise disposing of AOL would probably mean the end of the larger company, too. The business theory here seems to be that promises are, in fact, a currency. If you have no more promises, then you really have nothing to offer—you're really broke—and power passes to others who do have promises to make (how you make your promises and how you account for them is, of course, the central drama of the day). As soon as you stop maintaining the promise that you can fix AOL—never underestimate the remarkable power of promising that things really will get better—it's the deluge. Bob stopped making promises.

The second belief among the deeply depressed people at the highest levels of AOL Time Warner is that the whole media business is probably going up in smoke. Music has been the first thing to go; print is going fast; pictures will follow. The media business will lose control of the media. *Puff.* Napster. *The horror, the horror.* (At overachieving Time Warner, more than at any other major media company, many people really came to believe in the great promises of the digital revolution. The story of how Time Warner got the faith is nicely laid out in John Motavalli's new book *Bamboozled at the Revolution.*) AOL was supposed to be the lifeboat. Except then Pittman and his posse wanted out of the lifeboat.

Along with the divisions and the corporate suite, there is, as I think of it, a third, and oddest, piece of the AOL TW hierarchical puzzle. That's Steve Case—who also came to deeply distrust Bob Pittman.

Case is a strange, even eerie figure—no one quite knows what to make of him. It's bewildering, and embarrassing, if you're a student of power, which almost everyone at AOL TW is, not to know if someone is all-powerful, or if someone is of no consequence at all.

Case's brother, who died recently, had been ill for some time, and that's often the reason given for his extreme disengagement. But he has been disengaged, by many accounts, since 1994. Now, recently, there has been the myth of his reengagement. What this seems to mean is a return to 1994. AOL, Case is telling people, will once again be transformed through R&D and the invention of a killer app. Pittman, meanwhile, greatly annoyed Case by telling him not to throw good money after bad.

BOB PITTMAN IS A MEDIA GUY—IN A VERY old-fashioned way.

He's not a manager, or philosophizer, or mandarin, or even, really, a mogul.

He's a promoter, a huckster, a snake-oil guy.

You find something to sell, and then you do what you have to do to get people to buy it. Likewise, if people stop buying what you're selling, you sell something else. Music videos (Pittman ran MTV—and has long annoyed many people by claiming to have invented it). Theme parks (he went on to run what were then Time Warner–owned Six Flags amusement parks). Real estate (he was briefly the Century 21 CEO). Online services. There's always something.

This is the source, perhaps, of his perpetually unruffled quality. He doesn't see any of this as life-and-death, or painful transition, or existential business drama. Rather, it's the same old hustle.

What's more, he doesn't hang around a disaster area. This is show business. If the show flops, you close it. Onward and upward. ■

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James J. Cramer THE BOTTOM LINE

Back to the Future

How much trouble is the market really in, and how much worse can it get? A miraculous trip forward in time offers the uncanny advantage of 20/20 hindsight.

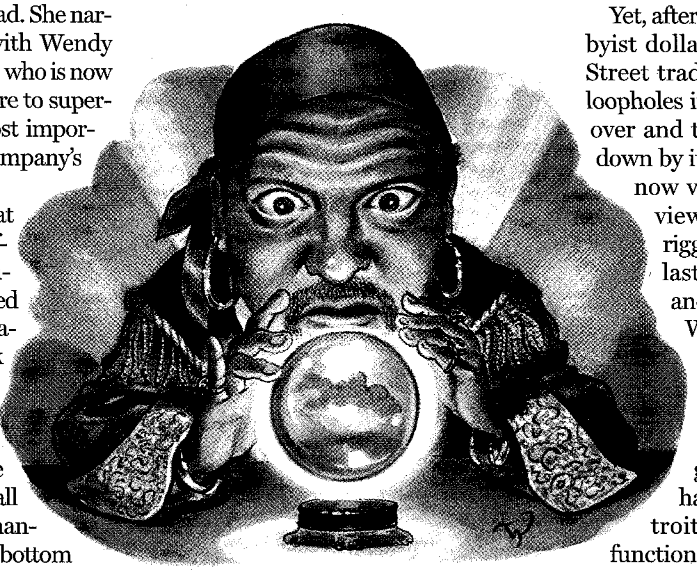
PERHAPS WE SHOULD HAVE KNOWN WE WERE still nowhere near the bottom when Fox TV's *America's Most Wanted CEOs* became a runaway hit. We should have realized there was more to come after Lucent and Nortel and Qwest all filed for bankruptcy in one hellish week. But the decision by Martha Stewart to plead guilty to obstruction of justice in return for 52 weeks of kitchen duty at the Sisters of Charity in Newark clinched it for me: There was plenty more pain ahead. She narrowly avoided sharing a cell with Wendy Gramm, the wife of Phil Gramm, who is now under investigation for her failure to supervise Enron's finances as the most important person on that defunct company's audit committee.

How hard was it to figure that things were really unraveling after New York state attorney general Eliot Spitzer personally placed the handcuffs on "King of all Analysts" Jack Grubman while Jack was being interviewed on CNBC's *Squawk Box*?

But still, throughout the summer and fall of 2002, despite *all* the evidence at hand, the Wall Street bulls and mutual-fund managers just kept insisting that the bottom had been reached and the turn was at hand. Yet here we are in November 2002, Dow at 6,000 and NASDAQ at 1,000, with investors still piling out of the market in droves.

The losses continue because after the House went beyond the Senate in toughening penalties for crooked CEOs, the bill was watered down in conference. Republicans, working with Senator Gramm and President Bush, took the teeth out of any reform that would have cleaned up Wall Street—including the separation of accounting from auditing, which would have cut the pay of the average Big Four accountant in half. As a result, the investor class has simply given up on the markets entirely.

And who can blame Republicans? Business and accounting lobbyists realized early on that if any *serious* legislation were passed, there wouldn't be enough white-collar jails left to hold all the miscreants. So here we are, just a few weeks after that ugly, ugly day in October, that down-1,000 day that took even *my* breath away (and I've seen plenty of down days in my twenty-plus years as a trader). It's time to look at how the whole shooting match unraveled so darned fast. Because now we realize, too late, that if you don't react to a crisis quickly and implement fundamental changes, the problems only deepen.



We should have accepted that with all of the corporate chicanery, the government *had* to step in and legislate some meaningful changes, because in this case, the "free" market obviously couldn't police itself. We should have realized early on that without effective action, the dollar would continue to decline—a Euro now buys $1.20—and we should have recognized that Japanese and European investors would flee *en masse*. After all, *their* accounting and market regulations turned out to be much tougher than ours.

But throughout the early part of the decline, during those humid days of summer, we just kept hoping that the administration would side with the reformers and boot Harvey Pitt, the accountants' man on the SEC, and Paul O'Neill, the lackluster Treasury secretary whose peculiar brand of avoidance on the ethics issue contrasted sharply with the straight shooting of his predecessors Bob Rubin and Larry Summers.

Yet, after the bills were gutted—with lobbyist dollars from accounting and Wall Street trade groups punching too many loopholes into the new laws—gravity took over and the market was pulled further down by its own dead weight. Americans now view the markets the way they viewed the WWF: Everything's rigged. Consumer confidence—our last, best hope—just evaporated, and with it went retail spending. With that gone, there simply weren't any more reasons to stay in equities.

It didn't help, of course, that as summer turned to fall, we got more reports that Al Qaeda had regrouped and moved to Detroit, of all places, where it now functions in the open, totally protected by the First Amendment and the inability of the federal government to wiretap mosques. When the decision by a group of radical clerics from Saudi Arabia to develop the world's largest mosque on vacant land in downtown Detroit was hailed by state and federal authorities as a boon to the beaten-up economy, it showed how the administration, desperate to boost the stock market and the economy, would do

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anything to create new jobs. And that was *after* the Washington *Post* revealed the Saudi group's direct connection to Osama!

The giant runs on mutual funds occurred not long after that, as the much-discussed "401(k) Rebellion" began in earnest. Without any new money coming in, many of these funds had no choice but to sell the market and sell it hard.

The September decision by President Bush to give *free* prescription drugs to seniors, in order to get the Florida and Pennsylvania vote, destroyed confidence in the budget process, causing foreigners to sell our bonds, which, ironically, forced interest rates up just when business was turning down.

The final straw came last month, when Alan Greenspan retired, and President Bush decided to replace him with Phil Gramm. At his swearing-in ceremony last week, Gramm demanded that Bush pardon his wife for all Enron wrongdoing. It was an awkward moment, but Bush has apparently front-burnered the decision as I write.

Gramm's first public pronouncement as Fed chair was to suggest that individuals put all their Social Security funds in stocks, especially oil and gas equities. The market was already so demoralized, all it could muster was a mere 300-point drop.

Things began looking up the next day, when Bush replaced Tom Ridge with Rudy Giuliani as Director of Homeland Security. But the optimism was short-lived. I should have closed up shop completely the next day when Dick Cheney revealed that he not only sold all of his Halliburton when he joined the White House but was short millions of shares in a "blind" trust. The news was revealed when Cheney was inadvertently caught needling Paul O'Neill—who neglected to short Alcoa when *he* left for Washington—on a live mike at a fund-raiser in Fairfax, Virginia.

Four months ago, I believed that things couldn't be "this bad." I thought that you had to buy the dip and put money to work on a regular basis because the market seemed so darned cheap. It sure was, and it got cheaper every day.

Which is why, even way down here, I'm not sure that you should put money into this market, not when your house represents such a terrific investment, and Macy's and Nordstrom started selling those new mattresses with "bank drawers" hidden inside.

Hey, now, *there's* something worth investing in. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Alcoa. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions he takes may change at any time. *E-mail: jjcletters@thestreet.com*

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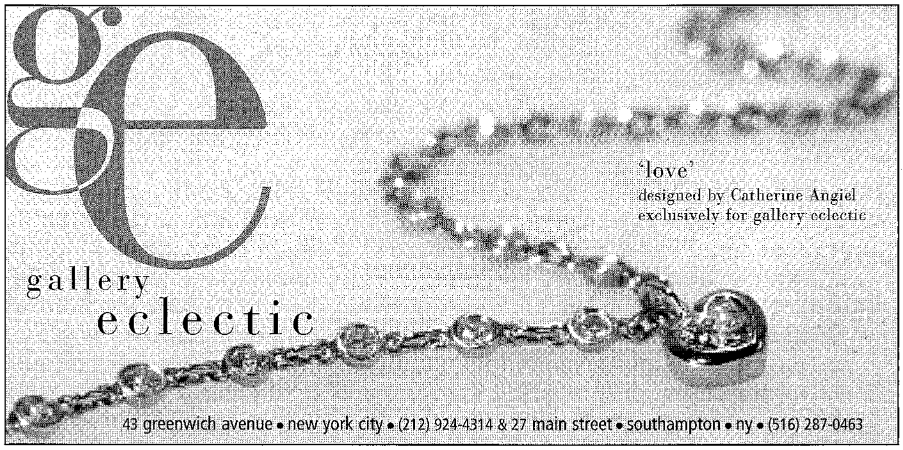
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Landon Thomas Jr. THE BUSINESS CLASS

Shorting George

When the president talks, Wall Street listens—and sells. Why? He and his people may have been CEOs, but the approach that works in the boardroom doesn't translate to the trading floor.

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ON JULY 9, WHEN KARL ROVE, GEORGE W. Bush's senior political adviser, sent the president into the great maw of a Wall Street desperate for gravitas, hard words, and action, he may well have been hoping for a robust, stand-up-for-the-little-guy, Teddy Roosevelt moment. What he got instead was a blinking man with a summer tan whose tongue seemed to swell up in his mouth when the time came to pull out the word *malfeasance*, as in the corporate kind. "The traders were looking for something they could trade up on," says Michael Holland of Holland & Co. "Well, they didn't get it."

With the whiff of weakness and indecision strong in the air, traders up and down the Street unloaded more stock, and the market's plunge continued. So Rove tried again. On July 15, President Bush was dispatched to a friendlier clime—Birmingham, Alabama. Again he did his best to assuage the market's furor. In a meandering speech, delivered just after the opening bell of the stock exchange, Bush talked of growth, tax cuts, faith-based charity work, and his new corporate-fraud task force. Looking back, a bit wistfully it seemed, to the party-time joys of an earlier decade, Bush remarked a couple of hours later, "The boom days of the nineties, it was like we were on a binge where there was no . . . the horizon was forever going up. And we binged, and now we are suffering a hangover."

Suddenly, the hangover intensified, as the Dow dipped 440 points, before bouncing back in the afternoon.

George W. Bush, who ran as the business president and made a point of his calm, delegating, CEO-like management style, has something of the market-moving touch of another business president, Herbert Hoover.

"Why does the market go down when the president speaks?" asks Orin Kramer, who runs an investment partnership and is also a prominent Democratic fund-raiser. "It is clear that the administration is dragging its feet on corporate reform. The market wants a mechanism set in place. In terms of economic policy, they are simply being ignored. This is also an administration without a credible economic spokesman."

Others wonder what the heck Bush is doing on TV talking about the markets in the first place. "That's a waste of time. Don't do that," says hedge-fund trader Daniel Gressel. "What Bush is saying is not relevant to what is going on down here. We had a bubble. There was too much private-sector error and investment. It takes time to work all this stuff off."

The disconnect, however, runs deeper than what he said or didn't say. It's almost as if he's speaking the wrong language. As former CEOs, Bush and his people have tended to see Wall Street as a means to an end: It's where you went to raise or borrow money for your company or a place to sell your stock. Bankers and brokers come and go, but they are, in the end, mere money changers. There was no need to understand their culture. They didn't dig for oil or smelt aluminum rods; they kept their hands soft and fleshy. In flush times, such an approach is well and good. But what the nineties boom wrought was a much broader and nuanced definition of Wall Street. When WorldCom implodes, a nation of stockholders takes the hit.

Bush's disdain for Wall Street is shared by his economic team, none of whom have any meaningful ties to the Street. Indeed, every time Treasury Secretary Paul O'Neill opens his mouth—on the dollar, the yen, Argentina—the markets quaver. Bush and his men are corporate chieftains used to barking out orders in the dark-wooded coziness of their boardrooms. They are accustomed to creating fear, not managing it, which is why some on the Street pine for the days of Robert Rubin's more sophisticated market touch. "Whenever the dollar was ticking down, and you would see Rubin, it would start to tick back up. He really hurt the shorts," says Bank of America market strategist Tom McManus. "O'Neill is a good man, a great example for us all, but he can't help but sound a little flip when it comes to defending the dollar. Traders are sensitive to this stuff. They do all that they can to look in the guy's eyes, to see if he has his fingers crossed behind his back."

But there is no Rubin on Bush's team to tell him what the bond traders want, no man of the markets capable of keeping the shorts on their heels. No doubt about it: Paul O'Neill is no Bob Rubin—nor would he want to be seen as such. But that's become a problem. "Bush's economic people just don't get the same respect that Rubin

ILLUSTRATION BY DANIEL BAXTER.

did—be it fair or not," says Holland. "When Wall Street traders see Paul O'Neill running around with Bono in Africa, they ask themselves, 'How does that help us?' "

Another part of Bush's problem has to do with bitter history. He and Rove are so obsessively mindful of the lessons of 1992, when Poppy remained disengaged from a floundering economy, that the son is following slavishly in his father's footsteps, delivering his own *message: I care* speeches. The problem is that Wall Street—and nowadays that includes a lot of small investors, too—doesn't care if he cares.

In the markets, it's perception that counts. The perception now is that Bush and company have frozen up on economic and market policy. So it should come as no surprise that investors at home and abroad are in effect shorting the Bush administration. It is an irony that such a deeply probusiness administration can come off looking so passive and confused on economic and financial matters. But when Bush talks about the importance of free trade in his speeches and then green-lights protective tariffs for the steel industry and massive subsidies for farmers, it's no wonder that traders are left scratching their heads. What do you really believe in? they seem to be asking. A strong dollar? Lower taxes? A balanced budget? Corporate reform? All of the above? No definitive answer is forthcoming, so the selling continues.

> "O'Neill is a good man, a great example for us all," says Bank of America strategist Tom McManus, **"but he can't help but sound a little flip** when it comes to defending the dollar. Traders are sensitive to this stuff."

"The market wants leadership. We want our elected leaders to rise to the occasion," says Stephen Roach, Morgan Stanley's chief economist. "There are key issues out there: options expensing, early CEO cash-outs, independent directors—to say nothing of accounting reform. It looks like he is dragging his feet on all of them. He gave a fuzzy view, and for the markets, in times of maximum uncertainty, clarity is a terrific thing."

So what is a president with a longstanding disdain for Wall Street to do to please the beast? It's a tough call: The politics of today demand a tilt toward more corporate regulation, while too much government goes against the laissez-faire grain of Wall Street, as well as of Bush himself. Of course, that's not the only message the markets might respond to. He could also swing for the supply-side fences and say now is the time to reduce the capital-gains tax. But the timid proposals offered thus far seem to please no one. The upshot of this tug-of-war in Bush's brain is a muddled message that leaves investors and traders wondering what the president really stands for.

"They are trying to get him out there, but the trouble is that he has no new economic content," says Republican talking head and economist Larry Kudlow. "Bush's economic team is letting him down because they are not providing him with new ideas."

Compared with the red-meat machismo of Bush's foreign-policy team, O'Neill and the lumpy Larry Lindsey, Bush's chief economic adviser and a former supply-side ideologue from the American Enterprise Institute who carries little clout on the trading-room floor, come off as wan and ineffectual. Neither can dominate a press conference like a Donald Rumsfeld or a Colin Powell, and neither has the Oval Office entrée of a Condi Rice. Bush's in-box is chock-full of plans and strategies for a wag-the-dog invasion of Iraq, but his economic idea bank seems to consist of one idea: Call Alan Greenspan.

While Wall Street's Republican sympathies are as strong as ever, its view of the Bush administration echoes that of many Democrats. The vice-president remains mute and invisible as questions of Halliburton's accounting chicanery swirl around him—the very picture of the jowly corporate bigwig taking shelter in the executive suite. SEC head Harvey Pitt sounds screechy as Tim Russert grills him on his many conflicts of interest on *Meet the Press.*

And Bush and his team—their options exercised and their millions socked away in T-bills—are not sure whom to try to please. Which is hurting both the market *and* his party's election chances.

"The small investor is the soccer mom of the new political season," says Bill Clinton's old Rasputin, Dick Morris. "And they are leaving the Republican Party because of all this. At this point, the best thing Bush can do to defense this scandal is to attack Iraq." ■

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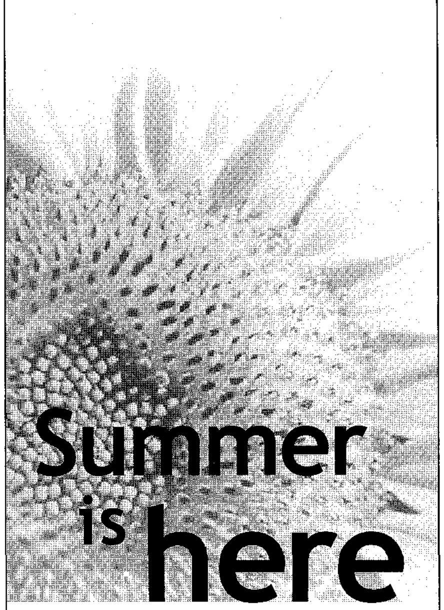

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For a complete calendar of events, locations, dates and times, please visit **jpmorganchase.com/summerarts.**

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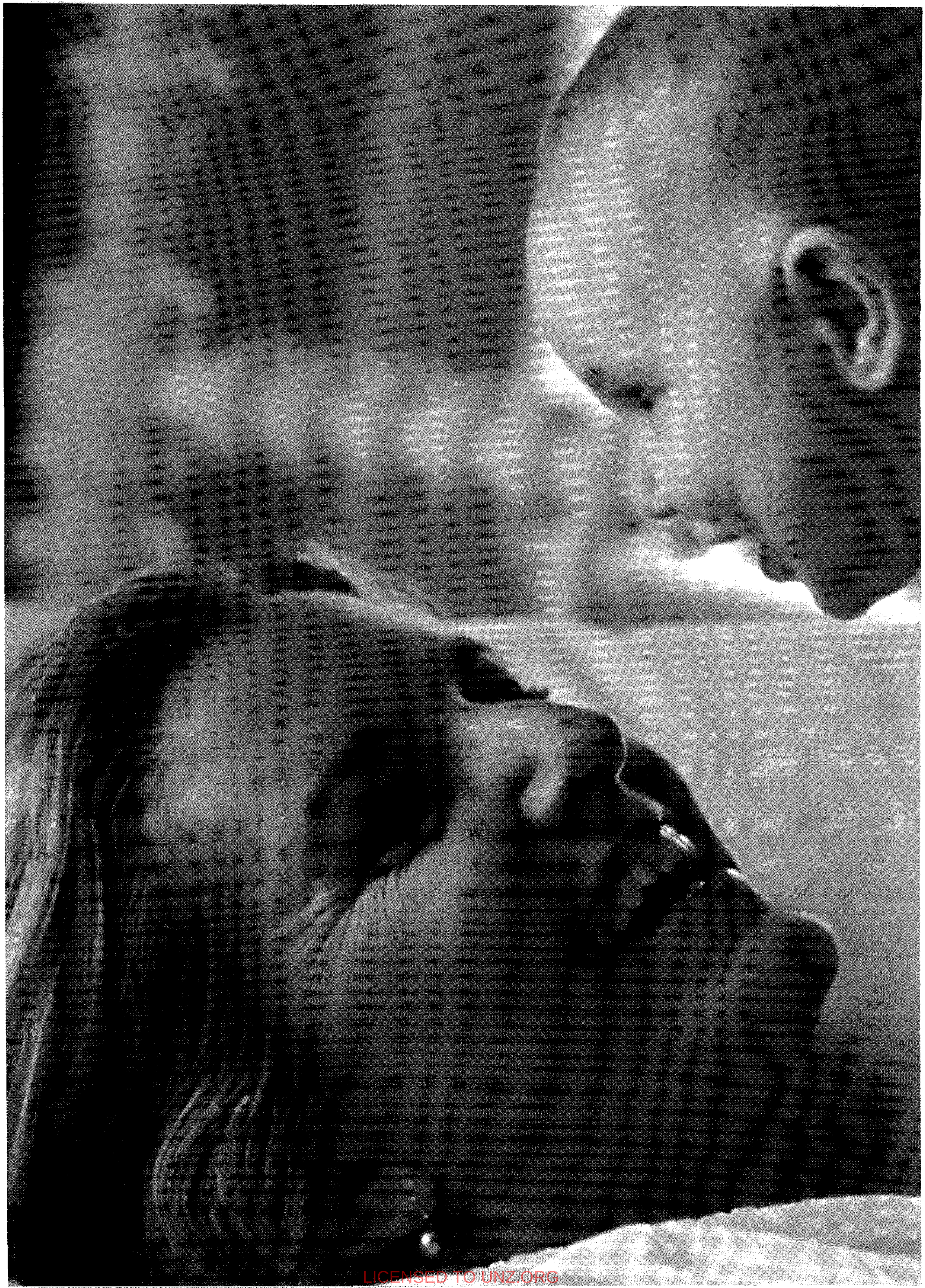

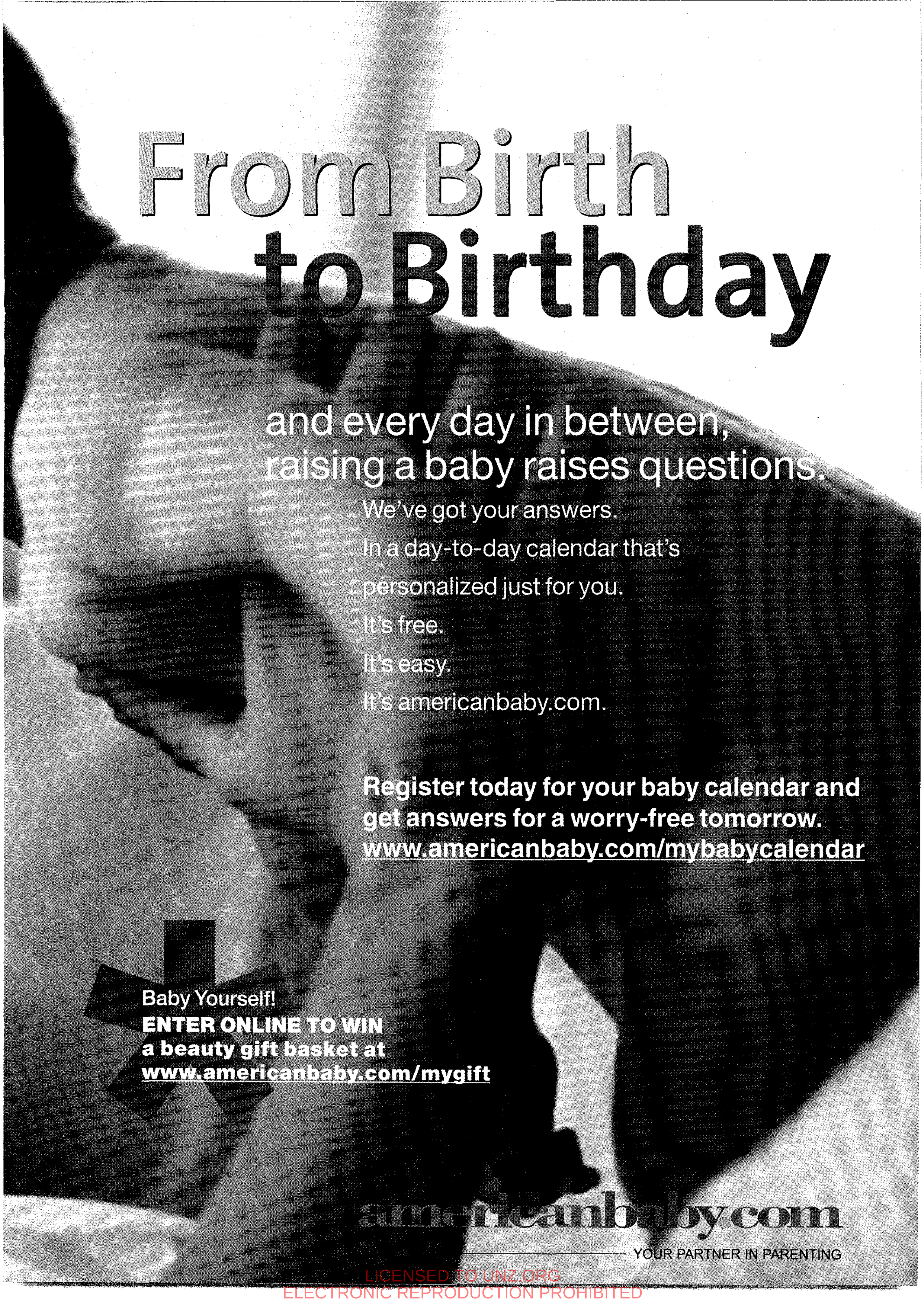

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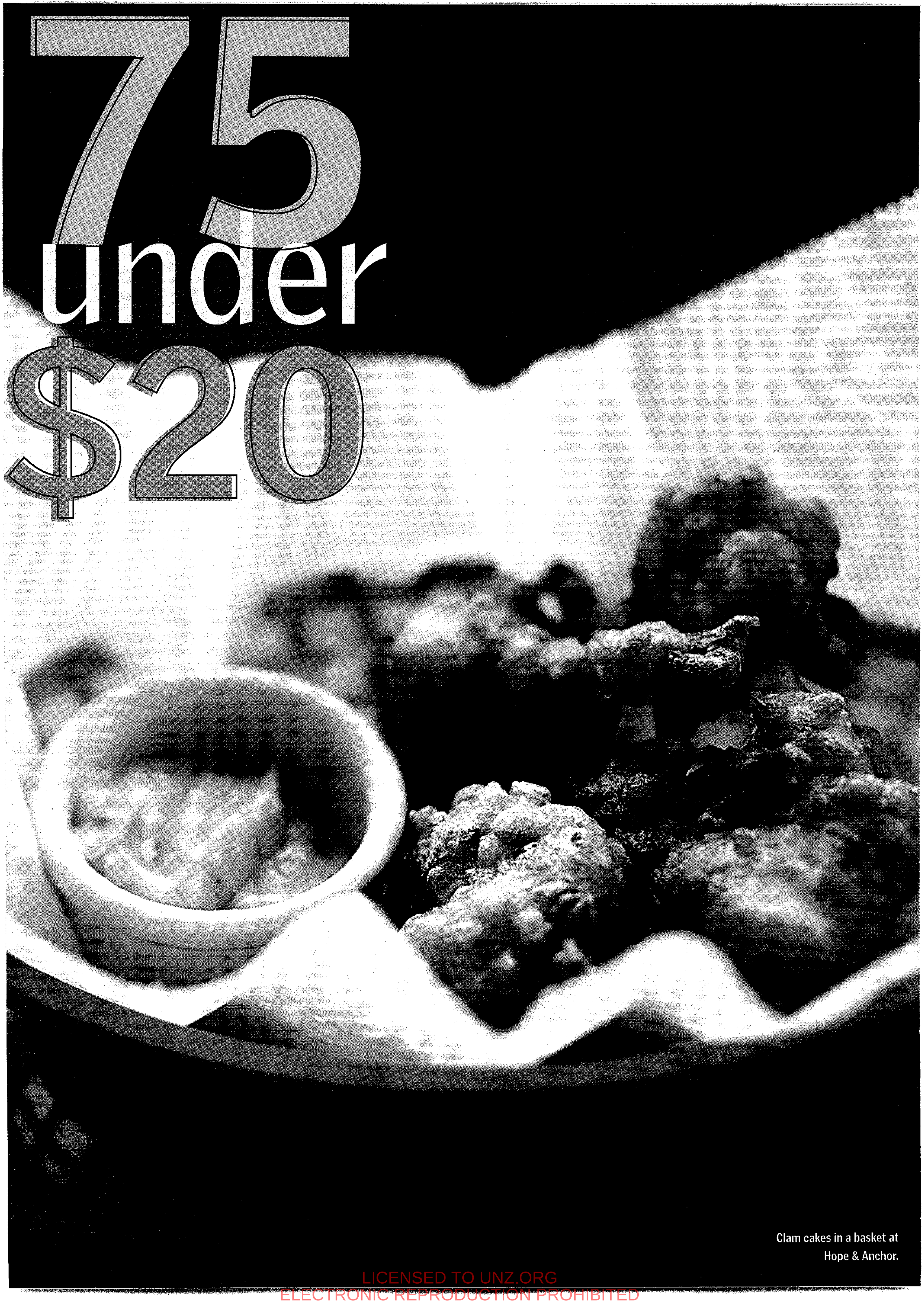
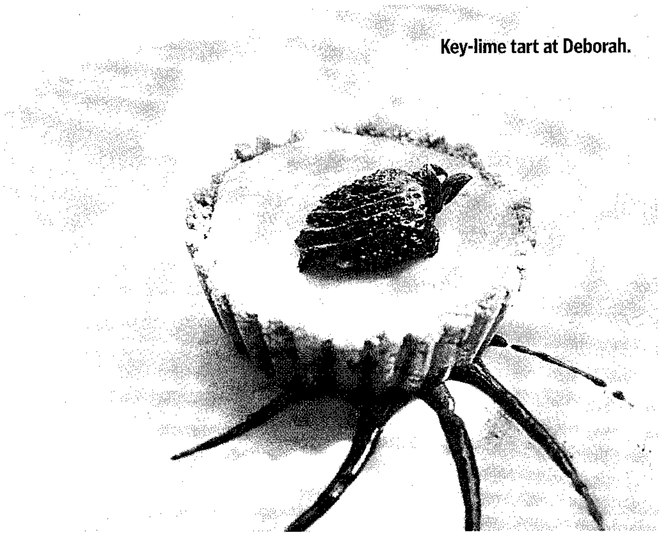
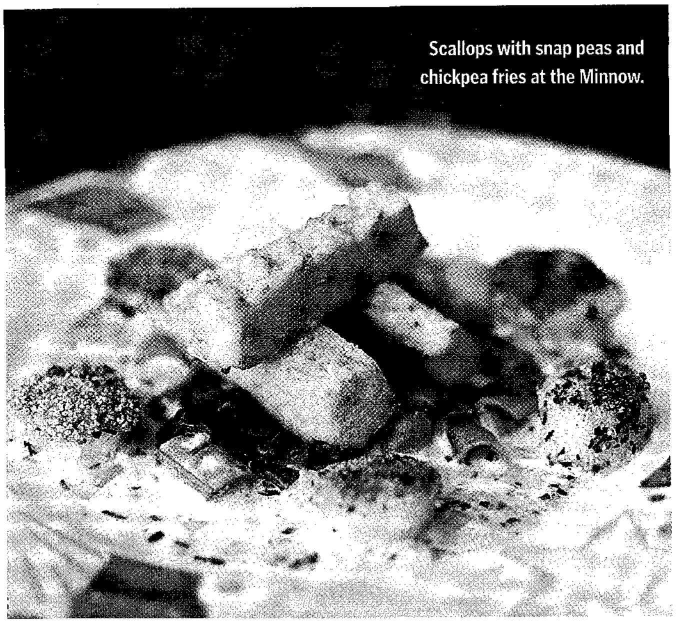


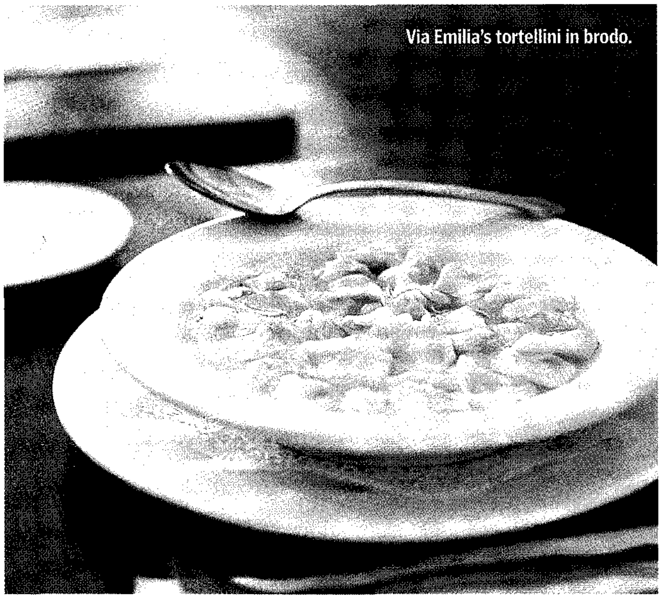
Clam cakes in a basket at Hope & Anchor.



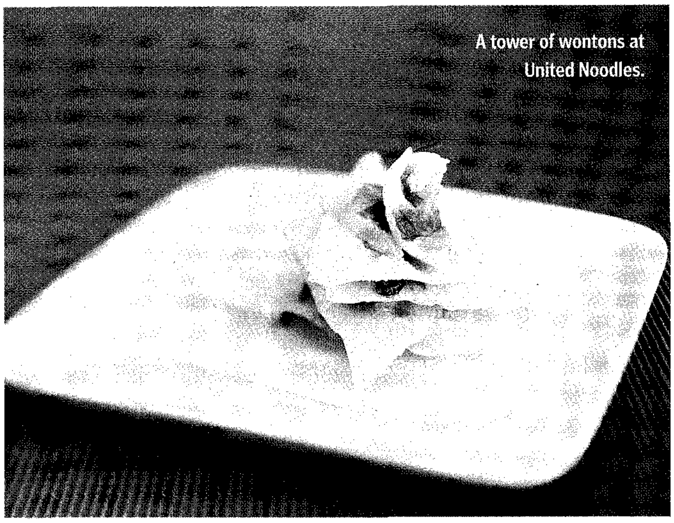
Key-lime tart at Deborah.



Scallops with snap peas and chickpea fries at the Minnow.



Via Emilia's tortellini in brodo.



A tower of wontons at United Noodles.

budget gourmet

From escargots on the Upper West Side to clam cakes in Red Hook, some of the most delicious dishes in the city are as easy on the pocketbook as they are on the palate. **An A-to-Z guide to the best meal deals in New York.**

By Rob Patronite and Robin Raisfeld

PHOTOGRAPHED BY KENNETH CHEN AND JOE SCAFURO

A

947 Columbus Avenue, near 106th Street (212-531-1643)

Even after an "expansion," this tiny BYOB café is as cramped as a car on the subway line it's named after, populated by a mellow mix of Columbia students and Upper West Siders communing over French-Caribbean-accented small plates with equally small price tags ($6–$10). There's a fiery kick to the escargots with cilantro-chili butter, and the hot grilled avocado with a dollop of spinach mousse where the pit used to be is a nutty experiment that works, smooth as butter in a puddle of shiitake-sesame vinaigrette.

AKA CAFE

49 Clinton Street (212-979-6096)

The pressed hanger-steak slider on a bialy and the flaky pork empanada with cilantro-and-collard-green relish are just two of the reasons this multicultural snack shop remains our favorite place to eat on Clinton Street, despite the proliferating competition. There's also the eclectic wine list, the refreshing house cocktails, the relaxed, hospitable vibe, and the fact that only two dishes (the $13 "bigger hot plates") cost more than $8.

AKI

181 West 4th Street (212-989-5440)

Chef-owner Siggy Nakanishi used to cook for the Japanese ambassador to the West Indies, which accounts for freaky fusion rolls like spicy tuna with fried banana. But fanciful sushi isn't all you'll find at this brick-walled aerie four stairs removed from the West 4th Street hubbub: There's also the daily roster of off-the-wall specials, every bit as inventive as menu staples like the eel napoleon with fried tofu and mashed pumpkin ($7) and the salmon-mozzarella-and-basil summer roll with a tiny gravy boat of balsamic sauce ($8).

ALFANOOSE

150 Fulton Street (212-528-4669)

We love this three-stool, no-frills Lebanese-Syrian takeout spot, not just for the tastiest, tidiest falafel sandwich in town, and not just for owner Mouhamad Shami's pride and commitment to keeping everything fresh. We love it for dishes you rarely find in other Middle Eastern joints, like a spicy vegetarian kibbeh stuffed with Swiss chard, mint, and parsley—not to mention occasional specials courtesy of Mrs. Shami, like kafta bil-saniyeh (a casserole heaped with potatoes, tomatoes, and minced lamb, $12) and a deftly spiced vegetarian moussaka ($7.50).

ALIAS

76 Clinton Street (212-505-5011)

Hovering somewhere between aKa Cafe's glorified bar food and 71 Clinton Fresh Food's pricier productions, this nouvelle bistro serves creative comfort food to a hipster clientele. Chef Scott Ehrlich treads on hallowed Gus's and Russ's territory with Lower East Side–inspired dishes like a pickle plate and smoked sable, but he leaves the Zip Code far behind with crispy-crusted duck confit ($8), hanger steak with Yorkshire pudding, and smoky shrimp with a wild-rice pancake (both $18). The wine list is short, diverse, and user-friendly; the doughnuts served with their cream-stuffed holes are adorable; and despite what common sense dictates, avocado tastes great with crème brûlée.

AN DÔNG

5424 Eighth Avenue, at 55th Street, Sunset Park, Brooklyn (718-972-2269)

Ever wonder how the ingredients that go into a typical banh mi—crunchy veggies plus all those mysterious pork products—would work piled on something besides French bread? Between two slices of Wonder bread, say? Not so well, we imagine, texture being half the appeal of this great French-Vietnamese fusion sandwich. That's why we're so enamored of this Sunset Park snack shop's $2.50 "special" banh mi, which has all that wonderfully weird lunch meat plus homemade pâté, pickled carrots, cukes, cilantro, jalapeño, and gobs of thick mayo, all carefully wedged into a superior crusty baguette. Plus, the owner's daughter pours a mean Vietnamese iced coffee, and on weekends, Mom turns out an admirable duck soup.

ARUNEE THAI CUISINE

37-68 79th Street, Jackson Heights (718-205-5559)

The secret to great Thai food is the artful intermingling of flavors—hot, sour, salty, sweet. The secret to great tom kha gai—that restorative chicken-and-coconut-milk soup—is to cram it with flavor-enhancers like galangal and lemongrass, both of which are underrepresented in New York Thai restaurants. Not at this tin-ceilinged Jackson Heights standby, though, where the same attention to detail is applied to the refreshingly zesty salads (or "yum," $4.25–$9.95) and Thai classics like panang curry ($7.95), tantalizingly redolent of basil and kaffir-lime leaf.

BB SANDWICH BAR

120 West 3rd Street (212-473-7500)

The sole menu item here is a lip-smackingly great Philly-style cheese steak ($4)—daringly served on an untraditional kaiser roll with a fistful of caramelized onions and a fancy red-pepper relish—that's as neat as a cucumber sandwich. Unfortunately, to keep up with demand, BB has started making them ahead of time and keeping them warm in the oven. Under normal circumstances, that might be cause for alarm. Here, it's only a minor—and we hope temporary—setback. In any case, these babies are so damn good we'd eat them cold.

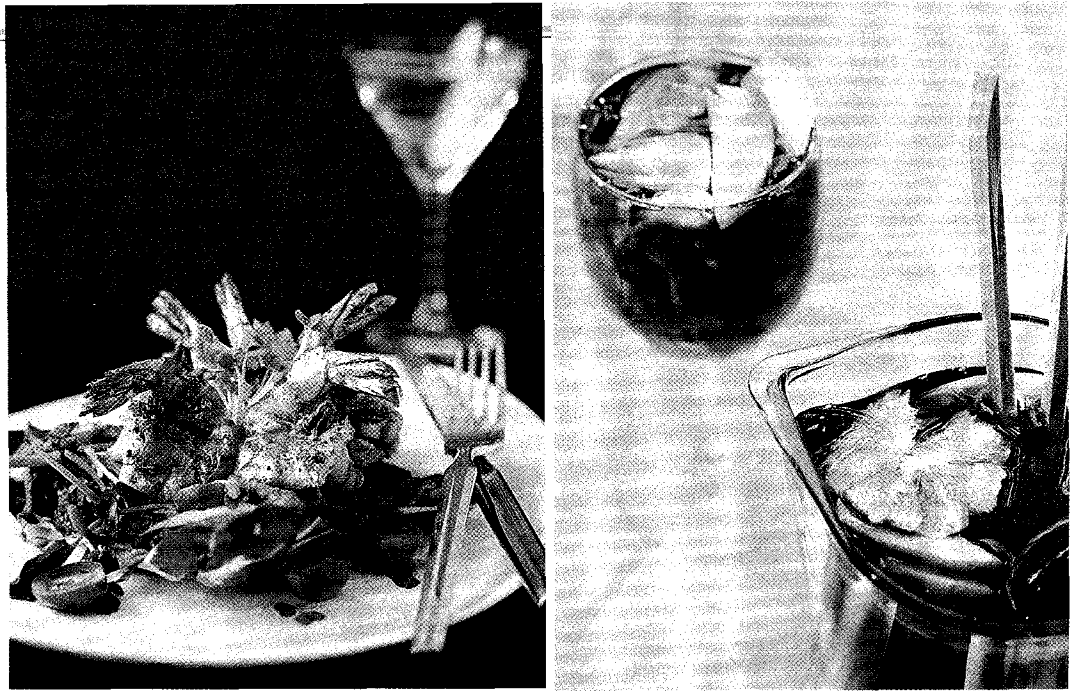
ON A ROLL: Banh mi at An Dông.

PHOTOGRAPH BY KENNETH CHEN. (PREVIOUS SPREAD, CLOCKWISE FROM LEFT: KENNETH CHEN, JOE SCAFURO; KENNETH CHEN (2); JOE SCAFURO.)

BEYOGLU

1431 Third Avenue, at 81st Street (212-570-5666)

Beyoglu is simply the best Turkish cooking in town, and if you don't believe us, chef-owner Orhan Yegen will tell you so himself. His steely-eyed braggadocio, delivered tableside in a perfect soft-spoken Bond-villainese, almost seems intended to cast some sort of hypnotic spell. *You are getting hungry, very, very hungry. Have a kebab.* Yegen's discourse, though, is no match for his kitchen's minty yogurt soup; tantalizingly good meze ($3–$8.50); and succulent doner kebab made from lamb and beef ($12.50), the only entrée available and perhaps the only version of this dish you may ever settle for again.



GRILLED AND CHILLED: Deborah's grilled-shrimp-and-avocado salad and sake sangria.

BISTRO ST. MARK'S

76 St. Mark's Avenue, near Flatbush Avenue, Park Slope, Brooklyn (718-857-8600)

Every Monday night, chef Johannes Sanzin composes a four-course tasting menu for $25, a spectacular bargain when you see what tasting portions look like in Brooklyn. (Skip lunch.) Sanzin, an alumnus of Bouley, inherited that kitchen's way with fish and the perverse knack of its ultrarich potato purée, which came one night alongside seared black bass with littleneck clams. He revels in unexpected touches, like toasted walnuts and Asian pear in a woody mushroom salad, and a summer succotash of limas, tomato, and corn with the rack of lamb. The high-ceilinged space is an echo chamber, and the staff gets stretched thin, but nothing seems to faze the multicultural clientele of brownstone renovators, BAM-goers, and the upstairs neighbor making a solitary dinner of oysters and beer at the bar.

BOROBUDUR CAFÉ

128 East 4th Street (212-614-9079)

Borobudur is worth a trip just to slurp down the sweet Indonesian drinks: There's susu soda gembira (condensed milk, a sweet red syrup, and club soda), which tastes like an Indonesian egg cream; es teh Borobudur, iced tea with a cinnamon-clove bite as sharp as ginger beer; and es teler, an iced Pepto-Bismol–pink concoction made with coconut milk, syrup, basil seeds, and Gummi Bear–size pieces of sugar-palm fruit. The food here is equally intriguing: Don't miss the sensational batagor, crispy-skinned deep-fried tofu with dueling Indonesian-soy and peanut sauces ($4.50); rendang padang, briskety beef in a hot, murky coconut sauce ($8.95); and superb satay ($8.95), that dish being to Indonesian cuisine what the shish kebab is to Turkish. Hot, sweet ginger tea makes a fine finale.

BRICK OVEN GALLERY

33 Havemeyer Street, near North 7th Street, Williamsburg, Brooklyn (718-963-0200)

If there's a certain nostalgic quality to this off-the-beaten-track Williamsburg pizzeria, it comes from the 119-year-old brick oven. So do the crisp, flavorful thin-crusted pies ($7–$12), the wood-fired chicken panini with roast tomatoes and goat cheese ($8), even the extra-thin, herb-crusted flatbread used to scoop up "Brooklyn caviar" (a smoky melange of eggplant, peppers, and tomatoes, $6). A sidewalk table on the preternaturally quiet block is an unpretentious oasis in the midst of hipsterville.

THE CITY BAKERY

3 West 18th Street (212-366-1414)

Known for its minimalist tarts and iconoclastic pretzel croissants, this gourmet emporium is also home to the city's best salad bar and a lunch counter that chef Ilene Rosen playfully calls Lucille. Her Lucille Lunch menu is an inspired collection of dishes never before brought together under the same roof: miniature cream-cheese-and-guava tea sandwiches ($4.50), Lebanese yogurt with Cypriot cheese and Indian bread ($7.50), a Greenmarket mixed fry of tempura vegetables ($10), even a corn dog ($2.50). Drink coconut water from the shell, and don't skip the homemade peanuts-and-beer ice cream for dessert.

COSETTE

163 East 33rd Street (212-889-5489)

Arriving at Cosette on a dark Murray Hill side street is like being lost in the French countryside and stumbling upon a warm and welcoming sleepy-village bistro. From the moment owner Bernard Massuger insists on putting the Côte de Brouilly on ice when he senses it hasn't hit the perfect serving temperature, you know you're going to be well taken care of. Things only get better from there with chef Boubaka Segda's tasty phyllo-dough aumônière filled with chèvre and grilled portobellos ($9), a gut-busting wintertime cassoulet ($19), and first-rate steak-frites ($18).

DEBORAH

43 Carmine Street (212-242-2606)

Deborah's is one of those seemingly generic menus—meat loaf, pork chops—that provoke several minutes of indecision outside the restaurant. "Well, whaddya think?" you mutter to your cohort. "Umm, I don't know, what do you think?" she mutters back. Just move it inside. You'll be glad you did once you tuck into some seriously fresh, aggressively seasoned, just-tweaked-enough American comfort food: grilled-shrimp-and-avocado salad; a juicy cheeseburger with roasted tomato, chipotle mayo,

PHOTOGRAPHS BY JOE SCAFURO.

and some of the best hand-cut fries in town ($9); beer-battered fish and chips to make a Brit blush ($10); and a cool Key-lime tart that even Steve Tarpin, Brooklyn's Key-lime-pie kingpin, would tout. You won't hesitate outside this door again.

DUMONT

432 Union Avenue, at Devoe Street, Williamsburg, Brooklyn (718-486-7717)

Judging by the ancient tiled floor and the weathered tin ceiling and walls, you'd never guess DuMont is a relative newcomer to the Williamsburg scene. But it's already become a popular destination for brunch, for takeout, or to while away a solo dinner with a book at the bar. Settle in to friendly service, Sancerre by the glass, and tasty renditions of glorified diner food like lardon-studded "DuMac and cheese" ($9), hearty vegetarian entrées, and blackboard specials like crispy roast chicken slathered with garlicky salsa verde over a salad of fennel, radish, and watercress ($13.50).

GENESIS

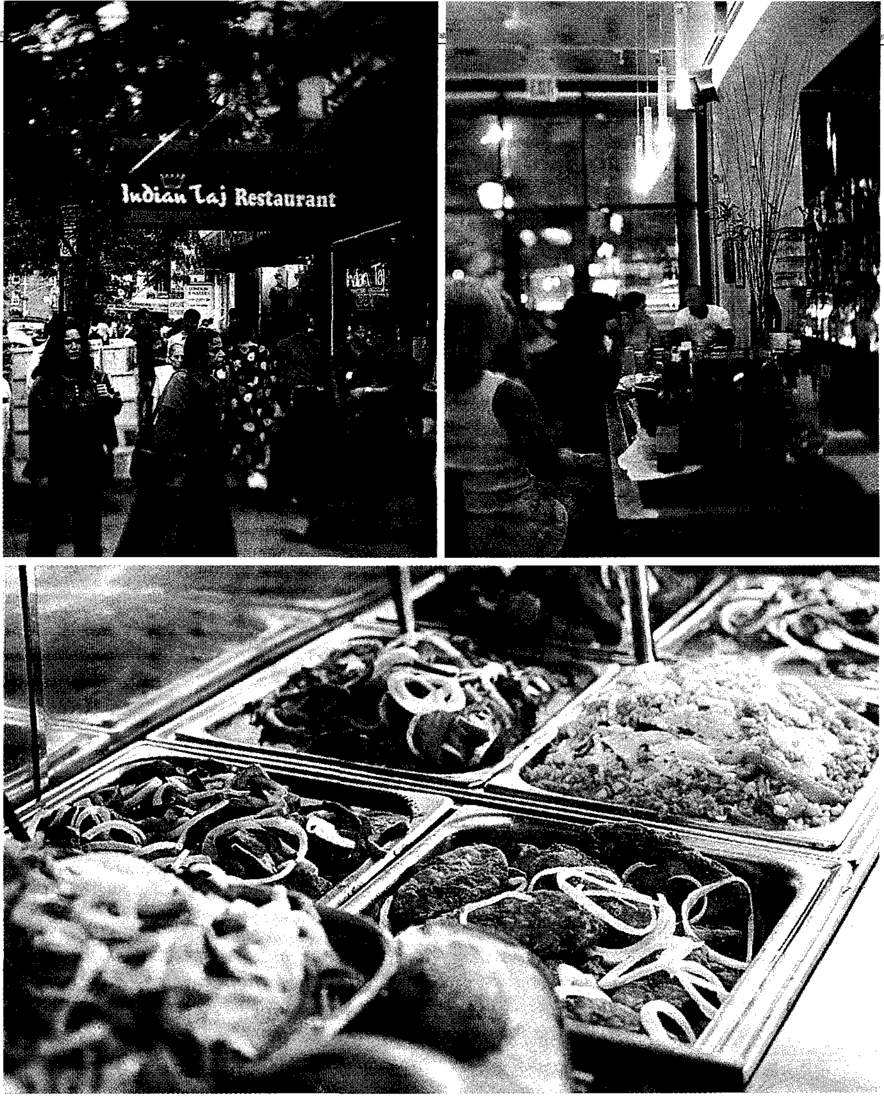
511 West 181st Street (212-923-3030)

We were stunned to learn that this tiny Washington Heights Ecuadoran joint had recently been renovated: With only two tables and an open kitchen crammed with peppers, simmering stockpots, and bags of rice, what could it have possibly looked like before? Regardless, if you're interested in tasty, aggressively seasoned Latino fare at rock-bottom prices, make a pit stop here on your way to or from the Cloisters for big bowls of soupy, citrusy seviche ($11), pollo guisado ($7), and, on Saturdays, a selection of Ecuadoran snacks like empanadas and llapingachos. Beware what looks like homemade coleslaw—it's full of aji pepper, and will blow you away.

HADOM

7 Seventh Avenue South (212-206-7374)

Endure clueless service and discomfiting staff imbroglios for what amounts to an Israeli vegetarian feast, starting with gratis pickles and olives, followed by an appetizer sampler and thick pita bread, and dominated by liberal (if painful) applications of z'houg, the Yemeni hot sauce. The lemon-and-oil-drenched appeal of Middle Eastern food shines in starters like spicy red-pepper-and-tomato Moroccan salad ($4) and smoky baba ghannouj ($4.50). And how can you resist a place that makes such transcendent hummus? Leave room for malawach ($6), the flaky fried flatbread, and jachnun ($7), the Saturday special of 24-hour-baked cylinders of dough.



TRIBORO BRIDGE: Clockwise from top left, Indian Taj in Queens; Brooklyn's St. Mark's Bistro; La Fonda Boricua uptown.

HOPE & ANCHOR

347 Van Brunt Street, Red Hook, Brooklyn (718-237-0276)

Red Hook is a culinary backwater ripe for gentrification—especially with the prospect of a Fairway satellite on the waterfront, a French brasserie under construction nearby, and the recent opening of this friendly diner, a beacon in the Brooklyn wilderness. Stop in for all-day breakfast, a BLT ($5), or inventive, gently priced dinner entrées ($9–$12) like cauliflower ravioli with raisins and capers. Anything deep-fried is (predictably) delicious, even if the clam cakes have a batter-to-crustacean ratio of about ten to one. Plus a decent wine list, service without attitude, and a superb ice-cream sandwich.

INDIAN TAJ

37-25 74th Street, Jackson Heights (718-651-4187)

The heated competition of Jackson Heights's bustling Indian enclave makes it a compulsory bargain-buffet destination. A couple doors down from the bigger, better-known Jackson Diner, this plucky David undercuts the ballyhooed Goliath by a buck, charging $6.95 (weekday lunch) for its all-you-can-eat feast of golden-battered vegetable pakora, mixed grill, savory goat curry, a surpassingly rich chicken mekhani (the house specialty), and a lineup of vegetables that have been cooked into fragrant, spicy submission. Remember: No doggie bags and no sharing.

INSIDE

9 Jones Street (212-229-9999)

The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to boom-year bistros Arcadia and Lobster Club is to avoid filling up on delectably lethal bar

PHOTOGRAPHS, CLOCKWISE FROM TOP LEFT: KENNETH CHEN (2); JOE SCAFURO.

How Much Can You Press?

Mario Batali sets off on the great New York panini-bar crawl.

Italian-inspired panini bars are springing up all over town, much to our penny-pinching delight, from Press Café in the Bronx to Press 195 in Brooklyn. But lately, ambitious panini-meisters have been swapping hot soppressata for smoked tofu and installing presses everywhere from Dumbo art-supply stores to Chelsea pool halls. When our wheatgrass-juicing health-club café hopped on the bandwagon, we feared the trend had spun out of control. To put things in perspective, we needed the wisdom of an Italian-food expert, a sandwich connoisseur, and an opinionated tastemaker. We needed Mario Batali.

No stranger to late-night cravings himself—some of which he satisfies at home on a stovetop press ("$11.95 on chef.com")—Batali came close to opening a panini place with chef Tom Valenti before the market became saturated and Valenti hit a home run with Ouest. So when we proposed a panini bar crawl, it brought back good memories. "My favorite chain in the world is the Autogrille in Italy," Batali says. "You drive down any of the superhighways and see signs for the rest stop, like Roy Rogers on the Jersey Turnpike." But instead of burgers, "there's 25 feet of deli case and baskets of premade sandwiches with crazy names. You point at one and they put it on the press."

Sneaking out of his busy Babbo kitchen one night, he comes armed with a manifesto: "Panini covers everything from pressed ciabatta sandwiches to tramezzini, those little tea sandwiches—but they're all about balance. The American tendency is to obfuscate the perfect simplicity of the sandwich by putting too much crap in it. The bread is the main event; there shouldn't be more stuff inside than outside."

With these panini truths held to be self-evident, we set out on our rounds, only to be foiled on our first try. **Paradou** (8 Little West 12th Street; 212-463-8345), the French wine bar that makes a mean pressed sandwich of duck rillettes and capers, is packed. "That's what happens when you want to eat dinner at 8:30 without a reservation," says Batali, finding himself in his devoted clientele's shoes.

Humbled and hungry, we shoot up to **Via Quadronno** (25 East 73rd Street; 212-650-9880), a Milan-style sandwich shop and restaurant on the Upper East Side, terra incognita for a man rarely seen in anything other than short pants and Converse high tops. "Eight bucks for a bottle of Moretti, dudes," he whispers. "Now you know why I don't come up here." (We make a mental note to check the price of beer at Babbo.) Although the sandwiches are more reasonable ($5.50 to $14), the kitchen, sadly, has run out of its terrific housemade rolls and is substituting a crustier sliced bread. "This is delicious," Batali says, sinking his teeth into the house specialty, the non ti scordar di me, or forget-me-not (speck, brie, and pâté), "but no more than two bites of each sandwich, guys, or we'll never make it." What's this? The star of *Molto Mario* and *Mario Eats Italy* admonishing us to show some restraint? "One more bite," he continues, "then we have to take all of this to go so they don't think we think they suck." Back in the car with a bag of panini at our feet, Batali offers a critique. "The bread wasn't necessarily right," he concedes, "but the speck on that don't-forget-me baby was perfect. I was suspicious about the pâté with the brie, but it was delicious because they used it like a condiment."

Next stop Brooklyn, where we roll up to a new enoteca called **D.O.C. Wine Bar** (83 North 7th Street; 718-963-1925). With its out-of-the-way charm and candlelit farmhouse tables, D.O.C isn't the Autogrille, but it makes a good pressed mortadella panino ($5.50), with fontina, basil, and capers on a crunchy ciabatta. At the bar, Batali and Sardinian-born owner Claudio Coronas rhapsodize over the simple pleasures of carta da musica, the Sardinian flatbread Coronas serves with platters of cured meats and cheeses. "I was humbled by that guy being such a cool dude and describing his bread and being so involved," Batali says as we leave with another bag of sandwiches, each minus two bites. "That is the sweetness of the Italian culture."

Back in Manhattan, it's standing room only at the East Village's **Bar Veloce** (175 Second Avenue; 212-260-3200), easily the most stylish panini bar in town—and, happily, bearing no stigma from last month's visit by a gun-wielding madman. We cruise down to its new Soho branch (17 Cleveland Place; 212-966-7334) and belly up to the bar. "These are the most texturally correct," Batali says, biting into carefully layered speck, Taleggio, and grappa-cured apples ($6.50) possessing what he discerns to be "the essence of fondue, just a hint of grappa." Bonus points: Batali likes the wine list—"There's twenty-something-or-other here and I don't know five of them."

To end the evening, we head to the place that launched the panini craze way back when "Italian sandwiches" meant six-foot monstrosities from Manganaro's Hero Boy. As soon as we arrive at **'ino** (21 Bedford Street; 212-989-5769), owned by Jason Denton, one of Batali's partners at Lupa, we discover why our companion's been saving himself. Batali roosts at the bar, orders a bottle of wine, and tucks into a portobello-grana-and-sun-dried-tomato-pesto panino ($8). He raves about the lightness of the bread—an 'ino signature. "It's crisp, but still easy to bite through," he says, "and the proportion of filling is just *perfect*." Before we know it, we're facing a stack of sandwiches. And finally, following Molto Mario's cue, we exceed the two-bite minimum.

Press On: 10 More Panini Parlors

BRITTI CAFE 110 Thompson Street; 212-334-6604
BREAD 20 Spring Street; 212-334-1015
IL POSTO ACCANTO 190 East 2nd Street; 212-228-3562
PANINO GIUSTO 11 Stone Street; 212-785-8006
PANINO'TECA 275 Smith Street, Brooklyn; 718-237-2728
PRESS CAFÉ 114 East 157th Street, the Bronx; 718-401-0545
PRESS 195 Fifth Avenue, Brooklyn; 718-857-1950
RUE B 188 Avenue B; 212-358-1700
TERRAMARE CAFÉ 22 East 65th Street; 212-570-9222
VERO 1483 Second Avenue, near 77th Street; 212-452-3354

PHOTOGRAPHED BY MARK PETERSON/CORBIS SABA.

snacks like deep-fried bacon-wrapped dates, fried oysters, and a mustardy grilled cheddar-and-ramp sandwich. That way, you can savor chef–co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken over a pungent field of spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots) for $16.

THE JERK CENTER

1296 East Gunhill Road, the Bronx (718-547-1970)

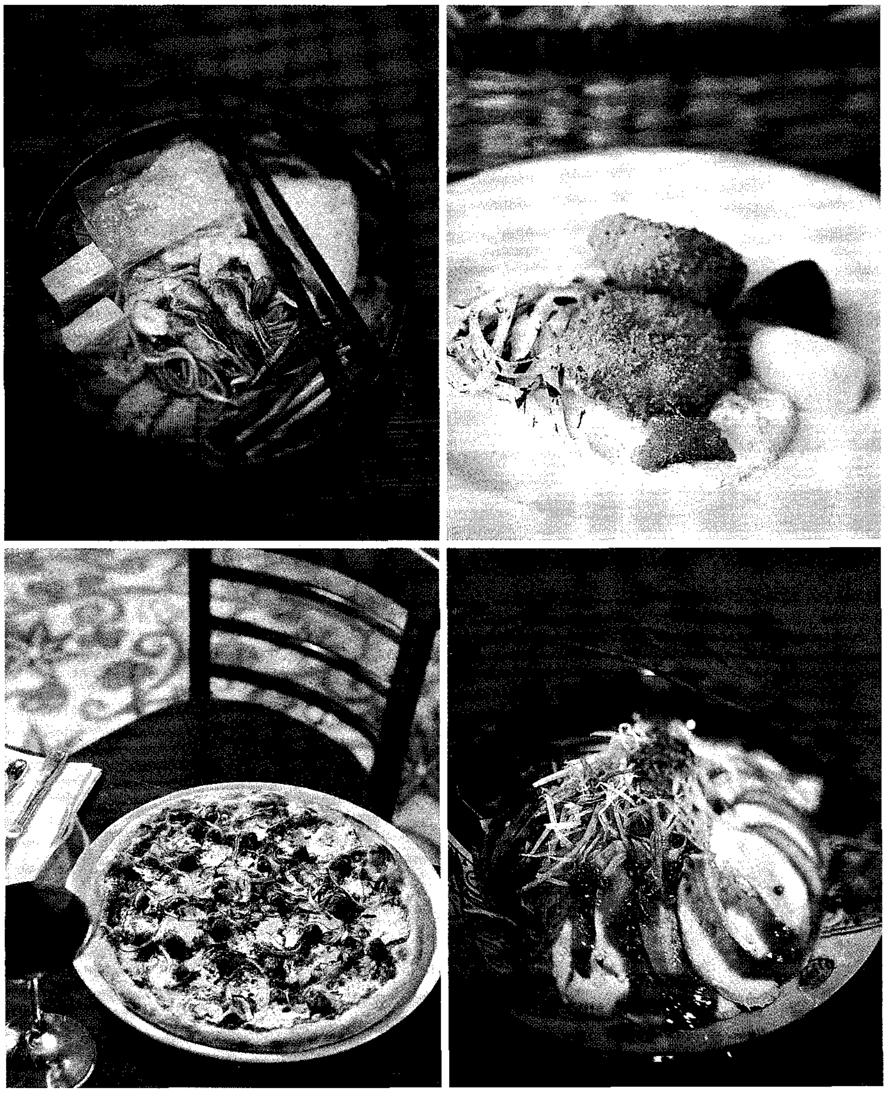
Here's a "Cheap Eats" dining tip: Make sure you have the correct number before calling to ask directions to any eating establishment that happens to have the word *jerk* in its title. In particular, the question "Is this the Jerk Center?," we've learned, does not go over well with anyone who doesn't actually prepare or serve Jamaican barbecue for a living. No matter the difficulty of getting there, the Jerk Center, a shabby space located at the back of a defunct Bronx cell-phone-and-beeper store, is worth the effort. The joint's tenaciously spiced, minimally sauced jerk chicken (in $4, $6, and $8 portions, with cabbage, salad, and rice and peas) may be the deepest, smokiest, charcoaliest barbecued bird in the five boroughs. Danny Meyer should send a spy.

JOE AND PAT'S PIZZERIA

1758 Victory Boulevard, near Manor Road, Staten Island (718-981-0887)

At the risk of enraging the Staten Island pizza mob, those who crave a true thin crust, a mildly sweet crushed-tomato sauce, and a delicate dose of mozzarella might consider bypassing the hallowed grounds of Denino's for this nondescript, unatmospheric pizzeria done up in pre-fab Greek-diner décor and staffed by what must be half the local sophomore class of idly gossiping high-school girls. But when one of them can be troubled to take your order and deliver your fourteen-inch medium pie ($9.75), the environs melt away like artful dabs of cheese into a winningly thin crust.

BLOWING HOT AND COLD: Clockwise from top left, ONY's ramen soup; fish cakes at the Minnow; cold noodles at ONY; polpettine pizza at Lil' Frankie's.



THE KATI ROLL COMPANY

99 Macdougal Street (212-420-6517)

Somewhere between Lebanese-style shawarma and wrap sandwiches, the rolls at this Greenwich Village single-item specialist make superb (and, at $2–$5 a pop, cheap) street food. *Kati* means "skewer," which is how most of the flavorful marinated fillings (chicken or beef tikka, paneer-cheese cubes-and-peppers) are cooked before being rolled up in a wok-griddled paratha. Protein-packing unda rolls have a layer of egg cooked onto the paratha, and aloo masala is the spiced potato mixture familiar to fans of dosas, those fermented-rice-flour crêpes that had heretofore cornered the Indian fast-food market.

LA FONDA BORICUA

169 East 106th Street (212-410-7292)

Even if you had a Puerto Rican grandmother, you'd be lucky if she could whip up food as hearty and soul-soothing as these sand-castle-size heaps of garlicky mofongo, densely packed with plantain and fried pork ($6.50); nicely seasoned stews with fork-tender meat ($5–$7); heaping helpings of perfect rice and beans (white, red, pink, or chickpeas); crispy, golden-brown fried pork chops ($7); and maduros sweet enough to give you cavities. And if you know La Fonda only from the days when a sign with the names of the previous owners, GINA Y GEORGE, defiantly hung outside, you'll be amazed at the transformation. Not only have the owners annexed the store next door and renovated both spaces into a comfortable two-room restaurant decorated with vibrant Puerto Rican art, but they've finally changed the sign. Happily, the ebullient El Barrio–community–center vibe and the Latin-love-song soundtrack haven't changed a bit.

LIL' FRANKIE'S PIZZA

19 First Avenue (212-420-4900)

The irresistible offspring of Frank is dis-

PHOTOGRAPHS, CLOCKWISE FROM TOP LEFT: KENNETH CHEN; JOE SCAFURO; KENNETH CHEN; JOE SCAFURO.

WRAP PARTY: Paneer rolls at the Kati Roll Company.

tinguished by its custom-built brick oven, a tool used to sublime effect on everything from torpedo-size eggplants ($3.95) and lasagne alla Bolognese ($10.95) to whole fish and terrific thin-crust pizza ($5.95–$12.95). The dense, earthy fava-bean soup teeters deliciously on the edge of oversaltiness, but cut it with a juice glass of Montepulciano, or get your vegetables the traditional way—in the unfailingly fresh Lil' Frankie's salad, a mound of zestily dressed arugula surrounded by neat piles of chopped vegetables and, to gild the Lil', cubes of Fontina cheese ($8.70).

LOCANDA VINI & OLII

129 Gates Avenue, at Cambridge Place, Clinton Hill, Brooklyn (718-622-9202)

Despite the sign outside reading LEWIS DRUG STORE, the burnished-wood apothecary drawers, and the rolling ladders, the only prescription this onetime pharmacy fills now is for satisfying, sometimes unfamiliar Italian food in an artfully preserved setting. Nibble on herb-seasoned olives and cheese, share a platter of cured-meat or seafood charcuterie ($10.95 and $12), dip saltless Tuscan-style bread into romaine-lettuce pesto, and sample the pasta tasting of the day ($8.75). The monthly wine-tasting dinners and the relaxing, highly civilized jazz brunch are worth a special trip.

LONG ISLAND CITY CAFE

5-48 49th Avenue, Long Island City (718-361-2004)

This friendly, spare café is mostly a lunchtime operation, but on Wednesday, Thursday, and Friday nights, the lights are dimmed, candles are lit, and an American comfort-food dinner menu kicks in, with Tony Bennett on the stereo and entrées like roast halibut and filet mignon bordelaise running from $11 to $17. The fresh-mozzarella salad is distinguished by pre-season cherry tomatoes with decent flavor, and the garlicky stuffed artichoke would pass muster in any of the venerable Italian kitchens nearby.

MALAGUETA

25-35 36th Avenue, Astoria (718-937-4821)

If you've only experienced rodizio, that nonstop Brazilian barrage of grilled skewered meats, you'll be happily surprised by the refined elegance (and low prices: $12.95, tops) of this congenial restaurant's coconut-milk-and-palm-oil shrimp stew (moqueca de camarão); the tart, creamy passion-fruit mousse; and, on Fridays and Saturdays, the feijoada, the national Brazilian clay-pot black-bean stew packed with pork, sausage, and fatty bacon and served with white rice, garlicky collard greens, farofa (crunchy fried cassava meal), and—in a seeming effort to cover all the major food groups—a few orange slices.

MAMLOUK

211 East 4th Street (212-529-3477)

Sometimes the best way to experience an unfamiliar cuisine is to defer entirely to the cook, to relinquish free will and idiosyncratic tastes and simply say "Feed me." That's the way dinner unfolds twice nightly at Mamlouk, the atmospheric Middle Eastern restaurant where the $30 six-course prix fixe menu changes daily, and where the only decision you need to make is whether to book a table at 7 or 9, the only available seatings. Dinner usually begins with great bread and terrific meze, including muhammara, a delicious walnut-pepper melange, followed by a minty fattoush salad, a tasty vegetable stew, and then two meat courses that might include anything from a Persian-style chicken with walnuts and pomegranate juice to an Iraqi lamb-and-okra dish. Factor in the wailing Middle Eastern music, the exotic furnishings—tables so low that to dine at them requires an advanced knowledge of Pilates—and the hookah pipes ($15 surcharge) that materialize after dessert and mint tea, and dinner is an entirely transporting experience.

THE MINNOW

442 9th Street, Park Slope, Brooklyn (718-832-5500)

Park Slope has wholeheartedly embraced this poor man's Le Bernardin, and with good reason: Chef-owner Aaron Bashy and his wife, Vicki, deliver high-quality, inventively prepared seafood at neighborhood-friendly prices (most entrées run $16–$17). The cozy vibe and diverse wine selection are as much of a draw as the meaty fish cakes with toasted-paprika aïoli and the couscous-crusted scallops with chickpea fries. And between his periodic kids' cooking classes and his all-you-can-eat blue-crab fests, Bashy seems determined

NEW YORK ON THE CHEAP
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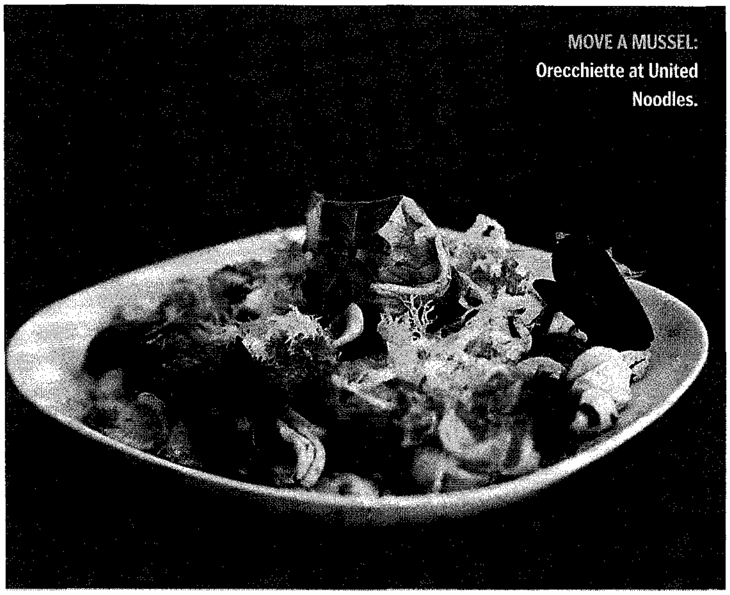
PHOTOGRAPH BY JOE SCAFURO.

to turn his modest neighborhood restaurant into a full-fledged community center.

NAM

110 Reade Street (212-267-1777)

Neither shabby-cheap nor trendy-chic, Nam claims the sparsely populated Vietnamese-restaurant middle ground: understated Tribeca hip with handsome bamboo-and-wheatgrass décor and an appealing, surprisingly affordable menu (entrées, $11–$16). Rice-paper wrappers are as fresh as the whole shrimp they're stuffed with; stir-fried chopped monkfish on a black-seeded rice cracker is a terrific textural contrast; and the Hanoi-style barbecued pork is delectably charred and speckled, like most everything else, with chopped peanuts. Toasted coconut renders the homey warm banana bread just exotic enough.



MOVE A MUSSEL: Orecchiette at United Noodles.

ONY

357 Sixth Avenue (212-414-8429)

From the noodle pros at Menchanko-Tei comes a joint with a gimmick: The name stands for Original Noodle for You, and the kitchen lets you customize your own steaming cauldron of ramen ($8.75) to your exact specifications. Pick the broth (the murky, rich spicy miso, say) and the toppings, which might include herb-flecked salmon balls, kimchi, fried tofu skin, or raw egg ($1–$2 a pop). If it's too hot for soup, try the soba salad ($7.75) or the sushi, which turns out to be much fresher and tastier than you'd expect from the noodle-parlor premises. And there's probably nothing that isn't improved by a jolt of the yuzu chili sauce.

PATIO DINING

31 Second Avenue (212-460-9171)

Sara Jenkins cooks with the seasons and shops at the Greenmarket, which makes her small daily menu (entrées range from $12 to $22) fresh, unpredictable, and Chez Panissean in spirit—think Jonathan Waxman's Washington Park on an East Village budget. Earthy, comforting soups; rich, veggie-strewn pastas; boutique free-range pork and veal; and fresh, expertly cooked fish sound simple but are elevated by first-rate ingredients—even the house olive oil makes a bold, aromatic statement. The décor is thrift-shop funky and the kitchen is tiny, but what emerges from it is often creative, always satisfying, and a refreshing break from the pervasive cook-by-numbers approach.

PEARSON'S TEXAS BARBECUE

71-04 35th Avenue, Jackson Heights (718-779-7715)

Like fading rock stars who find blue instead of green M&Ms in their dressing rooms, some of the city's new self-styled barbecue connoisseurs are impossible to please. And it's not only the meat that has to be just so; it's also the ambience, which according to these experts should approximate something like Fred Sanford's front lawn. Pearson's has both requirements covered. The new location in the back of a Jackson Heights bar isn't as screen-door funky-grubby great as the old Long Island City one with its backyard picnic tables, but it's got a working man's vibe, a jukebox, and an occasional Hell's Angel with a motorcycle mama in tow. On the other hand, the wood-smoked pork ribs, pulled chicken, chopped pork, brisket, and hot links ($12–$14.50 per pound)—all available as sandwiches on excellent Portuguese rolls ($5.95–$6.45)—are so damn good, and dare we say authentic, you'd be happy eating this grub off of a Frette-linen tablecloth with an asparagus holder at Ducasse. Pearson's is the closest New York comes to a quibble-free 'cue zone.

PHI LAN

249 East 45th Street (212-922-9411)

This is the sweetest little spot you'd never expect to find in midtown, with heartfelt Vietnamese home cooking in a cozy coffee-shop setting. When Tudor City nail-salon owner and chef Lan "Nancy" Tran decided to get into the restaurant business, she enlisted practically the whole Lan Tran clan—her sister's fiancé, her aunt from California, a great uncle or two. The family pride shows in dishes like bo xao chua, sautéed strips of beef with red peppers and onions on a mound of watercress ($10), and subtly spicy dark-meat chicken with lemongrass and chilies over rice ($6). Pho fiends might quibble that the soup doesn't include all those optional add-ins like beef tendon and "navel," but the broth is delicious, redolent of star anise and clove. And even if it weren't, there's such a friendly vibe here, you'd come back anyway.

PÓ

31 Cornelia Street (212-645-2189)

There's life after Mario Batali, the original chef-partner of this vest-pocket trattoria, where crowds still flock for affordable, enticing Italian fare. Chef Lee McGrath shares his predecessor's fetish for chili pepper, which punctuates everything from lemony anchovies over a bed of faro ($9) to a refreshing, Greek-like cucumber-and-olive salad under a blanket of shaved ricotta salata ($8). Pastas are generous and satisfying; quail and lamb taste chargrilled ($12.50–$18). Try to score a window table—it always feels like the most romantic spot in town.

RAI RAI KEN

214 East 10th Street (212-477-7030)

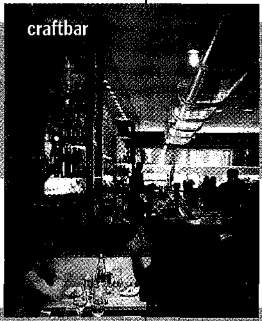
If you're nearsighted and have the option, wear contact lenses to this narrow fourteen-stool ramen bar. Otherwise—especially in winter—the fragrant heat pouring off soup cauldrons large enough to impress *Macbeth*'s witches will seriously steam up your eyeglasses. Then all your senses won't be able to fully appreciate the tremendous bowls of ramen noodles in flavorful broths chock-full of various delicacies, like fish cakes, roast pork, bamboo shoots, and crispy garlic. There are also a few appetizers, including expertly fried gyoza, or Japanese potstickers, on the tiny menu, and from May to September, when the windows aren't completely fogged over, a couple of cold noodle dishes nearly as delicious as the soups (all noodles, $6.95–$8.30).

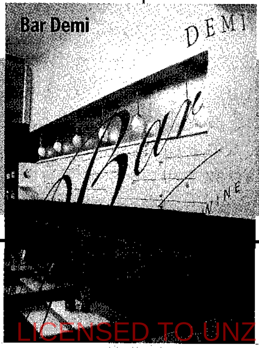
PHOTOGRAPH BY KENNETH CHEN.

Spin-off City

With the city's top toques opening cheaper outposts to lure the everyday diner and build a franchise, chef groupies needn't wait for special occasions to indulge their upscale appetites. What's sacrificed in tablecloths, ease of making reservations, and caviar supplements is gained in cut-rate, high-quality cuisine. Below, a baby-bistro Baedeker.

THE ORIGINAL	THE AFFORDABLE
Babbo's *seven-course pasta tasting, currently featuring gnocchi with* braised spring lamb and mint, will run you $104 with paired wines—provided you can snag a reservation.	*Extravagantly rich, oven-baked gnocchi alla romana,* **Lupa**'s Thursday-night special, goes for $15, leaving plenty to spare for a caraffina (quarter-liter) of Ramitello. (170 Thompson Street; 212-982-5089.)
The refined, daily-changing American menu at the minuscule **Etats-Unis** has its price—$30, in the case of steamed-to-order lobster salad with baby veggies and poblano pepper.	The **Bar @ Etats-Unis** shares a kitchen, a wine list, and a pastry chef with the fancy flagship. And the sautéed tiger shrimp with mango and cherry tomatoes sells for $15. (247 East 81st Street; 212-396-9928.)
At **Craft**, you need an abacus to calculate the cost of your entrée: $26 for the Alaskan king salmon, $7 for roasted fingerlings, $12 for mushrooms. And that's just the main course.	**Craftbar**'s menacingly crisp panino of duck ham, hen-of-the-woods mushrooms, and Taleggio costs $1 less than a side dish of said mushrooms next door. Get two. (47 East 19th Street; 212-780-0880.)
Chanterelle's got loads of leg room, a will-you-marry-me? ambience, a signature seafood sausage, and two dinner menus—one for $84, and the expensive one.	**Le Zinc** counters with get-to-know-your-neighbor banquettes, a whaddaya-say? sound system, spicy lamb sausage, and $8.50 duck wings with a black-bean-chili sauce that bites back. (139 Duane Street; 212-513-0001.)
Tabla's Floyd Cardoz fuses Indian flavors and French technique in exquisite dishes like peanut-sesame-crusted tandoori lamb with English peas and mint ($36).	**Bread Bar**'s Floyd Cardoz channels the home-style Indian food of his childhood in dishes like tandoori leg of lamb marinated in black pepper, cardamom, and ginger ($17). (11 Madison Avenue, at 25th Street; 212-889-0667.)
Verbena co-chefs Diane Forley and Michael Otsuka meld their Greenmarket-inspired and quasi-Asian styles in collaborations like spice-lacquered duck with wild huckleberries ($27).	Tasting portions of Verbena appetizers plus sumptuous tidbits like skewered croque monsieur come on tiered trays ($12–$20, for two) at first-date nirvana **Bar Demi**. Great half-bottle list, too. (125½ East 17th Street; 212-260-0900.)
At **Aquavit**, Marcus Samuelsson animates his $69 avant-garde Scandinavian prix fixe with Kobe-beef ravioli in truffle-tea broth and "ocean curry" with tuna-duck terrine.	Samuelsson's menu for the cafeteria-style **AQ Café** features scrumptious Swedish meatballs ($9.50) and herring plates ($7) for a pittance. And you can buy the stylish cutlery and glassware at the gift shop next door. (58 Park Avenue, near 38th Street; 212-847-9745.)
Ninety bucks buys you **Gramercy Tavern**'s eight-course summer tasting menu, including braised fresh bacon with honey-glazed figs and three of Claudia Fleming's sweet treats.	Grilled fresh bacon with figs and fingerlings runs $17 on the **Tavern Room** menu. Sample three-ounce tastes of wine, and split Fleming's incomparable fruit-crisp-of-the-moment. (42 East 20th Street; 212-477-0777.)
With its $30 pastas, $40 tuna tartares, and jet-setting, Bellini-swilling clientele, **Harry Cipriani** in the Sherry Netherland is the ultimate recessionproof restaurant.	Forgo the scene and savor top-notch espresso, rich pastas, and an assortment of sophisticated Italian sandwiches at **Cipriani Le Specialità**, a café with just three tables. (Be prepared to share yours with a stranger.) (110 East 42nd Street; 212-557-5088.)
Aureole's luxe townhouse setting, extravagant bouquets, and $69 prix fixe appeal to big spenders with a hankering for Charlie Palmer's refined brand of New American fare.	At lunch, the public is welcome at **Astra**, Palmer's fourteenth-floor party space in the D&D Building. First-rate salads, sandwiches, and pastas run $8 to $14, and the terrace views? Priceless. (979 Third Avenue, near 58th Street; 212-644-9394.)





PHOTOGRAPHS, FROM TOP: KENNETH CHEN (2); COURTESY OF BAR DEMI.

ROBERTO'S

632 East 186th Street,
the Bronx
(718-733-9503)

With pastas hovering in the teens and entrées breaking the $20 barrier, this festive macaroni mecca near Arthur Avenue doesn't seem particularly cheap—until the waiter begins spooning pasta into plates family-style, with a flourish that puts Carmine's to shame. Roberto's is great for dates, but as the rustic farmhouse tables and the massive portions attest, the more the merrier. Order like the regulars do, off the specials blackboard, and you might find yourself on the receiving end of corkscrew-shaped pasta cooked in foil that sails to the table like a schooner, full of juicy cherry tomatoes, earthy porcini, and rich ricotta ($18). The pollo caprese ($14) is a plate-eclipsing chicken cutlet under a blanket of diced tomatoes and dabs of melted mozzarella, enough protein to feed a family of four.

ROUGE

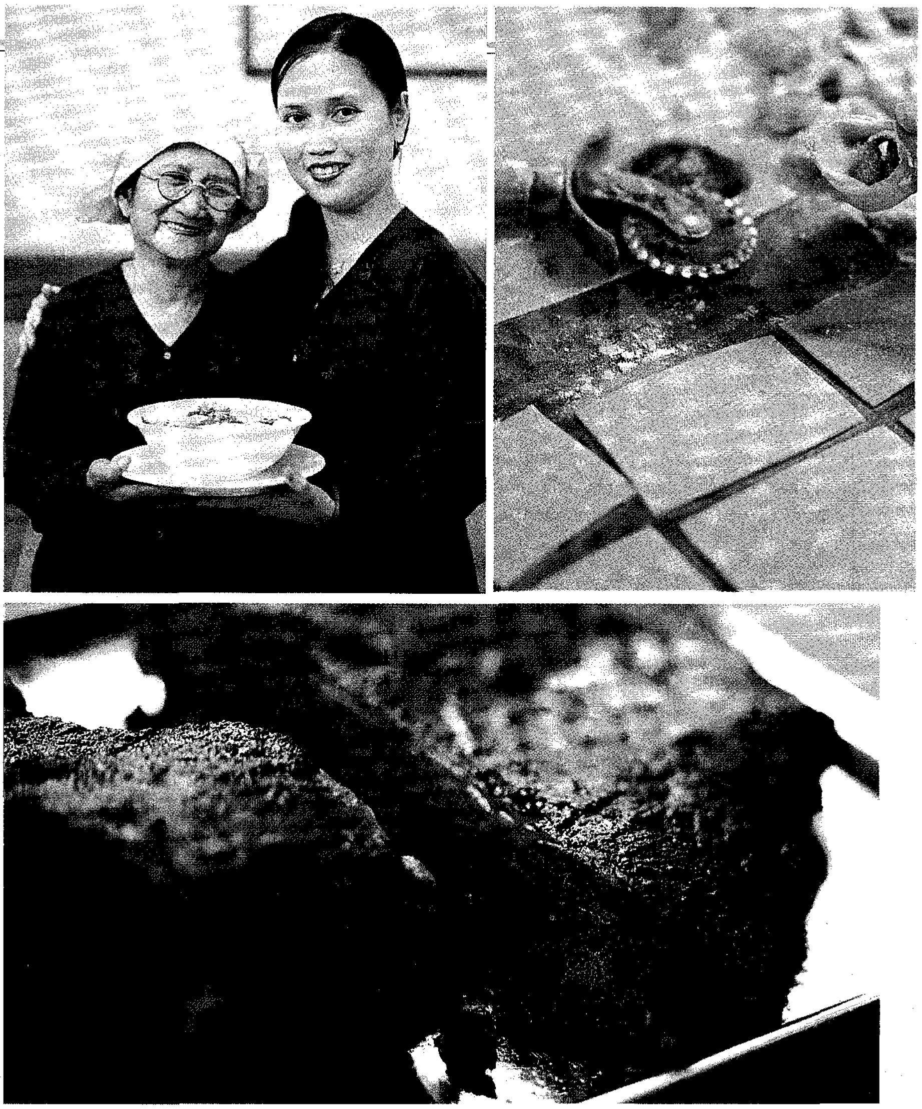
135 East 62nd Street (212-207-4601)

Despite the demure Upper East Side–townhouse setting, the clientele of dapper gents and their well-preserved consorts, and the suave, proper service, Rouge is really a bargain bistro masquerading as a big-ticket restaurant. Nothing on chef-partner David Ruggerio's eclectic menu breaks the $20 barrier, decorative dabs of sauce and baby boutique-greenery garnishes notwithstanding. The framework is French, with occasional forays into trendy Italian and Asian territory, like the spicy miso-marinated Chatham cod with fanned slices of roasted eggplant and raw cucumber ($16.95). The "chef's wine list" is a bonanza of equally affordable bottles at laughably low mark-ups.

SALUT

63-42 108th Street, Forest Hills
(718-275-6860)

Live by the skewer, dine by the skewer—that might as well be the culinary motto of this bustling kosher Uzbeki joint on the fringes of Forest Hills, where the charcoal-grilled main event arrives on long, lethal blades after a parade of salads and spreads, best devoured with an order of puffy "national bread." After sampling the fare—vinegary carrot salad, creamy hummus, fluffy baba ghanouj, a sumptuous lamb-and-vegetable noodle soup that could make Soup Nazi throw in his ladle—we discovered why fourteen tough guys, seated at a long table and incessantly toasting one another in Russian, seemed so jubilant. It wasn't just the vodka.



REGIONAL PRIDE: Clockwise from top left, family spirit at Phi Lan; tortellini at Via Emilia; Texas-style brisket at Pearson's.

SNACK

105 Thompson Street (212-925-1040)

We only hope this teeny Greek taverna's newly arrived wine-and-beer license doesn't encourage too much lingering; it's tough enough to score one of the five postage-stamp-size tables at dinner. But the cheap, fresh meze ($12.95 for three), the flaky boureki filled with chicken and olives ($7.95), and the hearty one-pot meals like lamb stifado ($14.95) and pastitsio ($12.95) are worth the wait—which should be ameliorated when the owners find a second, larger location. Until then, come early, come late, or take your vegetarian souvlaki or braised-lamb sandwich to go—or to eat alfresco on the bench outside.

SPICE

60 University Place (212-982-3758)

The newest branch of a burgeoning Thai chainlet challenges the conventional wisdom that the authenticity of an ethnic restaurant can be measured by its grubbiness (the more worn the Formica, the better the food). The deft kitchen here overcomes a strikingly mod décor, a persistent electro soundtrack, and fancified presentations to turn out well-seasoned, extremely tasty versions of classics like sweet-and-sour crispy-duck salad with a flurry of peanuts ($6); panang beef curry flecked with aromatic lime leaves ($9); soft, wide rice noodles in an addictive black-bean sauce ($8); and a roster of fresh-seafood specials.

SPICY & TASTY

133-43 Roosevelt Avenue, Flushing
(718-939-7788)

The name says it all at this spartan but clean, bright, and accommodating Sich-

PHOTOGRAPHS, CLOCKWISE FROM TOP LEFT: JOE SCAFURO (2); KENNETH CHEN.

uan restaurant a few blocks removed from Flushing's Main Street fray. There are no better adjectives to describe the red chili oil that characterizes this cuisine and ignites springy ma-la noodles, pork wontons, and dumplings ($2.50–$3.95). Standards like twice-sautéed pork ($8.95) and tea-smoked duck ($10.95) are salty, succulent, and spectacularly flavorful. Even the tea, often a watery washout elsewhere, impresses: Finish your pot over a dessert of flaky red-bean pastries while an intense card game rages in the back room.

SRIPRAPHAI

64-13 39th Avenue, Woodside
(718-899-9599)

Why trek to Queens for Thai food when it can be had on almost any Manhattan corner, you ask? The answer reveals itself with one bite of this unassuming Thai kitchen's spectacularly seasoned, expertly balanced, unflinchingly spiced larb ($6), panang curry ($7), or fried-catfish salad ($10.50). Don't be fooled by the utter lack of frills—this is mecca for anyone who relishes clean, sharp flavors and can live without such trifles as ambience or a liquor license. The boxy room fills up fast, but there's a dining room downstairs and a rose-bordered garden out back, and once you've devoured dinner, you can peruse the dessert display case, savor a Thai iced coffee, and plan your inevitable return visit.

SUPPER

156 East 2nd Street (212-477-7600)

Frank Prisinzano of Frank and Lil' Frankie's couldn't stop at two cheap, lively neighborhood joints. He had to go and open this comparatively sprawling new spot with a Northern Italian spin, a serious wine list, plenty of communal tables, and a different risotto every night. Not that we're complaining: We're too busy devouring his perfect veal milanese ($12.95), his tangy panzanella ($5.95), his green-pesto-powered minestrone ($4.25), his strozzapreti marinara with rivulets of melting ricotta di pecora ($9.95), and, to top it off, his hazelnut panna cotta. The front room's a scene, the back room's quieter, and the bar's the perfect vantage point to watch Frank in action.

UNITED NOODLES

349 East 12th Street (212-614-0155)

The menu at this New Age noodle parlor should employ quotation marks to let you know when the kitchen's being cute. The slick "chicken linguine" seems more Tokyo than Tuscany ($9), and the "tower of wontons" reveals itself to be a stack of fried wonton skins, a single tender shrimp tucked between each pair of layers ($7). Everything's light, impeccably fresh, and full of flavor, especially the citrusy green-papaya salad ($7) and the fluffy, delicious peanut sauce that makes the mushroom rolls a compulsory order ($6).

VIA EMILIA

240 Park Avenue South, near 19th Street
(212-505-3072)

According to the menu at Via Emilia, tortellini came about centuries ago when an innkeeper caught a keyhole glimpse of a beautiful woman undressing, inspiring him to fashion her navel in dough. We're not sure what that pervy pasta-maker would think of modern-day belly-button-baring Manhattan, but in any case, he'd heartily approve of this spare but homey trattoria's soulful tortellini in brodo ($7.50) and its perfectly sauced homemade tortelloni—tortellini's supersize siblings—variously stuffed with spinach and ricotta, pumpkin, or chicken and wild mushrooms ($11–$12.50). The inspiration for some of the other Emilia-Romagnan delicacies here—gnoccho fritti, the puffy fritters served with cured meats, and calzagatti, a sort of stuffed polenta, both $6.50—is left to the imagination.

YEAH SHANGHAI DELUXE

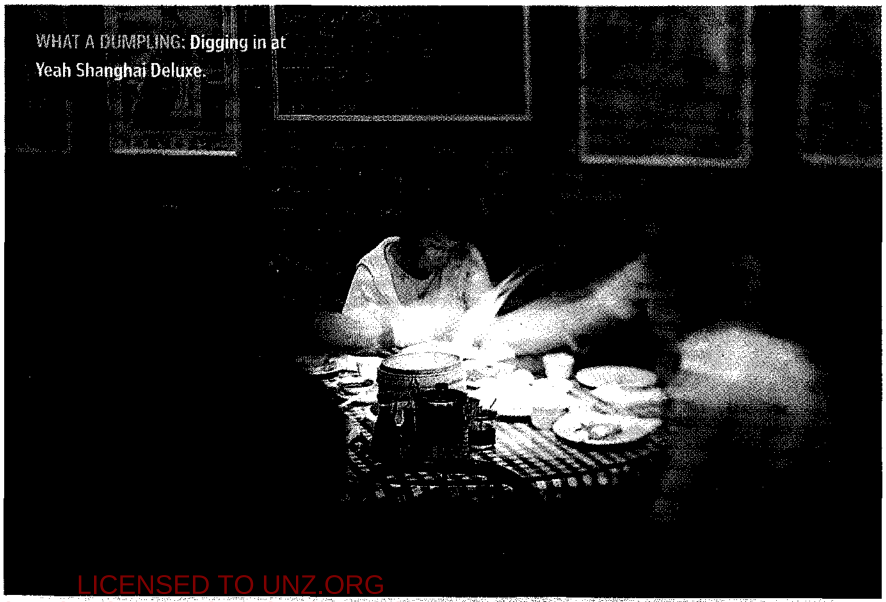
65 Bayard Street (212-566-4884)

Like motorists looking for a highway diner with a bottleneck of big-bellied truckers, most Chinatown wanderers seeking a good Shanghai supper follow the long lines to New Green Bo or Shanghai Cuisine. Directly across the street from the former, though, and a soup dumpling's toss from the latter, year-old Yeah Shanghai Deluxe outdoes both with terrific service, a talented kitchen, beautifully presented dishes, and, of the three, the coolest name. Plus—for now, at least—no lines. You'll be guided by your waiter to the soup dumplings (No. 21, $5.95), the de rigueur Shanghai-joint appetizer, but they're just one example of the kitchen's dexterity with dumplings (check out the meticulous stuffing and crimping going on at the front window). Fried or steamed, stuffed with pork or, as a special, springy snow-pea tips, the dumplings alone are worth the detour. But once you're there, it would be a pity to miss the crispy turnip pastries flecked with bits of salty ham ($3.25), the multilayered tofu-skin mock duck ($4.50), or the luscious, tender, eminently fatty pork shoulder glazed with a red honey-soy sauce and surrounded by a ring of baby bok choy ($10.95). Yeah, baby!

ZENON

34-10 31st Avenue, Astoria
(718-956-0133)

In the unfathomable fashion of his native countrymen, an expat Cypriot friend of ours demands practically all his food cooked just shy of incineration, and then, as if to enact a resurrection, squeezes an entire lemon over the ashy remains. But the man has a few discriminating tastes: To wit, he has his mother mail him a superior haloumi, the Cypriot sheep's-milk cheese, the way other mothers send cookies. When he runs out, he heads to Zenon, a boisterous, kid-friendly taverna where they grill thick slabs of the stuff and serve it with lemon and parsley. It's only one of several tasty meze dishes here ($2.95–$7.95), including scrumptious deep-fried zucchini and eggplant with garlicky skordalia, and spicy sheftalia (char-grilled pork meatballs)—and the next-best thing to having a doting Cypriot mom with a FedEx account. ■

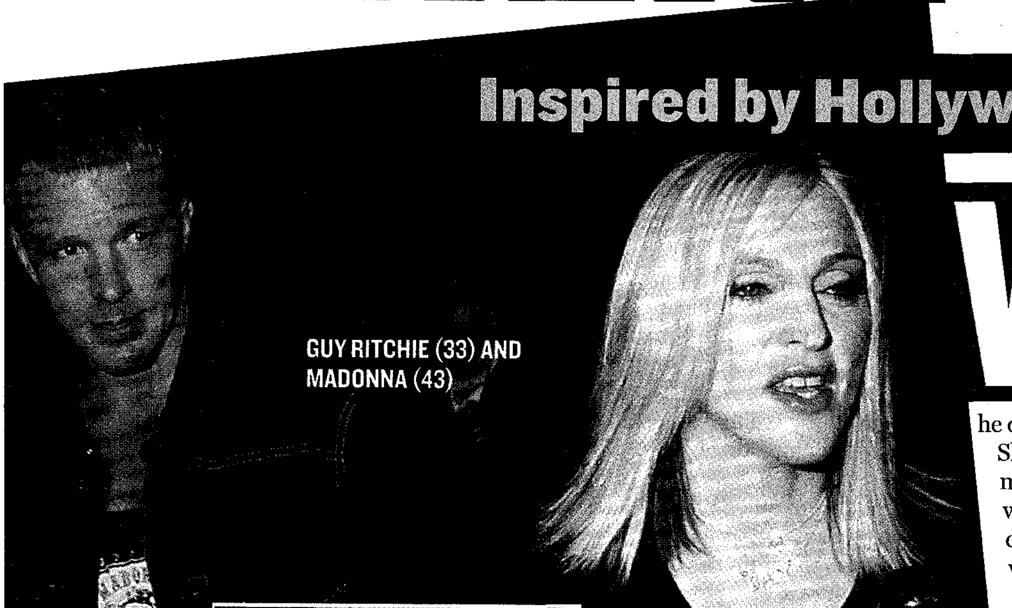


WHAT A DUMPLING: Digging in at Yeah Shanghai Deluxe.

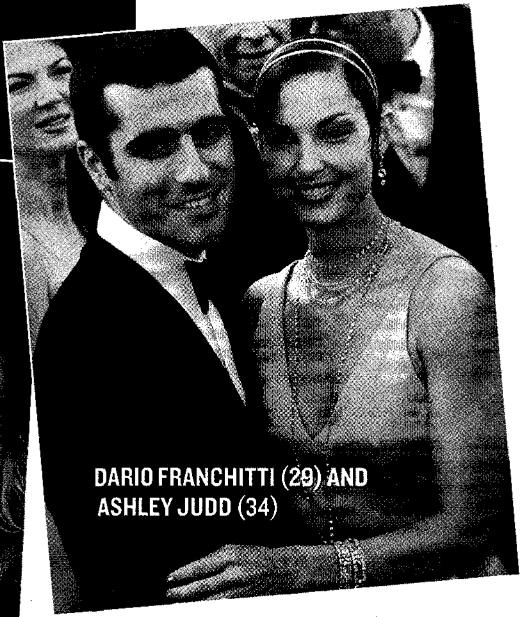
PHOTOGRAPH BY KENNETH CHEN.

WHERE THE

Inspired by Hollywood, increasin



GUY RITCHIE (33) AND MADONNA (43)



DARIO FRANCHITTI (29) AND ASHLEY JUDD (34)

WHEN JESSICA FIRST MET NICK at a friend's party, it felt like the perfect fit. She was a divorced former model, now working for a white-shoe law firm, and though he was vague about what he did for a living, the chemistry was there. She thought he was around 30, and he made the same assumption about her. It wasn't until three months later that they discovered each other's actual ages. He was 24 and she was 37.

"When I found out how old he really was, I wasn't sure I even wanted to be *friends,*" Jessica says now. As it turned out, though, the thirteen-year age barrier wasn't as daunting as she thought: Today they are married and raising a 3-year-old in their Upper West Side apartment. Still, Nick can't forget her first reaction when she learned how young he was. It was like a brick wall going up, he says.

Now, nearly a decade after they first met, the gap seems, if not normal, at least far more acceptable than it once was. (Although Jessica still avoids discussing her age with her mother-in-law.) And judging from what's been going on in yoga classes, Soho lounges, and the celebrity-gossip pages this summer (not to mention movie screens), the long-standing taboo against older women dating younger men is finally losing much of its primal power. New York women in particular are openly dipping into lower age brackets in numbers that would have been unimaginable in the past.

Thanks to their increasing financial independence, women are freer to consider romantic options once filed under INAPPROPRIATE. And thanks to the ruling gym and fitness craze (not to mention Botox and plastic surgery), they hardly look their age anyway. "Women have to stop thinking

PHOTOGRAPHS: FROM TOP, JAMES SMEAL/GALELLA LTD; DAVE BENETT/ALPHA/GLOBE PHOTOS; WIN MCNAMEE/REUTERS/TIME PIX;JEAN CATUFFE/SIPA PRESS.

BOYS ARE!

numbers of New York women are aiming younger—and scoring higher.

BY SARAH BERNARD

SANDRA BULLOCK (38) AND RYAN GOSLING (21)

guys under 35 are not an option," says Jessica, "or that it will make them look foolish."

Take Justine, a makeup artist in her mid-forties who first started dating younger men last year, after a twelve-year relationship with a man twenty years her senior. She had previously dated only older guys, but now the ones she met were either attached, too involved in their work, or just plain unappealing. Luckily, she noticed a strange thing happening: Many of the men who approached her were half her age. Her Chanel boots and leather pants might have had something to do with it. And her devotion to Pilates. When a friend had a costume party, she says, "the theme was 'Bond girl,' but I just showed up in my usual Friday-night outfit, and everyone said I had the best costume in the room."

At another friend's birthday party, a restaurateur named Paul, who was only 34, kept wanting to dance with her. "Every time I turned around, he was there," she says. They danced, they drank champagne, and she kissed him good night, but the next morning she congratulated herself for not giving him her phone number. Then the phone rang at work.

Justine tried to get rid of him by insisting she was too busy to talk. "Can I call you at your other numbers?" he asked.

"Which numbers did I give you?" she shot back.

"All of them," he said. And with that, Justine gave in—at least for a drink. "I wondered if my subconscious wasn't trying to tell me something," she says.

Then came the orchids. And the caviar. Paul talked about their future together. "I found myself getting involved in the dreams I thought I had passed," she says now. "He re-instilled in me the sense that it's not over yet."

IN THE PAST, WHEN PEOPLE THOUGHT OF OLDER women with younger men, they usually pictured a widow of a certain age with a mother-obsessed gigolo, or a past-her-prime movie star with a muscle-bound stud of ambiguous sexuality and unambiguous greed. But the new dispensation isn't about Leona Helmsley or Mae West. It's about Madonna, 43, marrying Guy Ritchie, 33; or Sandra Bullock, 38, who's seeing Ryan Gosling, seventeen years younger. Daryl Hannah, 42, has been spotted around Paris and London with David Blaine, 29. And Janet Jackson, 36, made "Page Six" two weeks ago by canoodling with Justin Timberlake, 21.

Message boards on MSN and iVillage, and sites like Agelesslove.com, are alive with gossip and advice on the subject. And Hollywood and Broadway have taken note of the cultural shift. For the past four months, Kathleen Turner, 48, has been sleeping with 24-year-old Jason Biggs eight times a week at the Plymouth Theatre in *The Graduate*. Meanwhile, at the multiplex this summer, there's been a mini-epidemic of older-woman-younger-man couplings: from Diane Lane's dangerous liaison with a younger Olivier Martinez in *Unfaithful* to Bebe Neuwirth's surprise fling with her best friend's 15-year-old stepson in this month's *Tadpole*. (Not to mention Senator Amidala, whose older-woman-younger-man affair with Anakin Skywalker is at the heart of *Attack of the Clones!*)

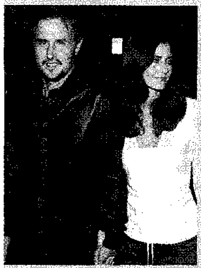
In August, 33-year-old Jennifer Aniston will hook up with 21-year-old Jake Gyllenhaal in *The Good Girl*, making Gyl-

PHOTOGRAPHS: FROM TOP, PASCAL LE SEGRETAIN/GETTY IMAGES; USB/LONDON FEATURES.

FOREVER YOUNGER

When it comes to making older-women-younger-men relationships seem like business as usual, celebrities lead the way.

LATEST COUPLINGS



Candace Bushnell (43) and Charles Askegard (33)
Madonna (43) and Guy Ritchie (33)
Jane Pratt (39) and Andrew Shaifer (36)
Courteney Cox (38) and David Arquette (30)
Daryl Hannah (42) and David Blaine (29)
Bo Derek (46) and John Corbett (41)
Geena Davis (46) and Reza Jarrahy (31)
Meg Ryan (40) and Craig Bierko (38)
Janet Jackson (36) and Justin Timberlake (21)
Nicole Kidman (35) and Tobey Maguire (27)

Sandra Bullock (38) and Ryan Gosling (21)
Joan Collins (68) and Percy Gibson (36)
Carol Burnett (69) and Brian Miller (46)
Ashley Judd (34) and Dario Franchitti (29)
Sadie Frost (34) and Jude Law (29)
J. K. Rowling (36) and Neil Murray (30)
Rene Russo (48) and Dan Gilroy (42)

OLD STANDBYS

Sigourney Weaver (52) and Jim Simpson (45)
Julianne Moore (41) and Bart Freundlich (32)

Susan Sarandon (55) and Tim Robbins (43)
Francesca Annis (58) and Ralph Fiennes (40)
Goldie Hawn (56) and Kurt Russell (51)
Raquel Welch (62) and Richard Palmer (47)
Vanessa L. Williams (39) and Rick Fox (33)

lenhaal the new poster boy for OWYM relationships, since he's also the object of 39-year-old Catherine Keener's affections in this month's *Lovely and Amazing*.

For New Yorkers, though, the summer's most compelling cultural signifier isn't a film or a play. It's Candace Bushnell's surprise July 4 marriage to New York City Ballet dancer Charles Askegard. The Nantucket affair merited a front-page "Sunday Styles" story in the *Times*, but what had everyone talking was not that the author of *Sex and the City* had finally ended her famously enviable single life after only eight weeks of courtship, or that her most recent ex-boyfriend flew in from London for the occasion. The surprise was the age difference between the 43-year-old bride and the 33-year-old groom.

"When I started writing 'Sex and the City,' " says Bushnell, "I interviewed guys over 35 who were saying the most horrendous things, like *maybe* they'd sleep with a women over 35 but there'd never be that immediate sexual attraction. In the last five years, that's been turned on its ear—plenty of young guys are finding older women sexy, and women are the ones who don't want to be with a man older than they are."

Bushnell's last boyfriend was six years younger. "For me, it's not an issue," says Askegard, who has dated women of all ages. "Candace *seems* like my age."

SUSAN WINTER, 47, IS A CO-AUTHOR OF *OLDer Women/Younger Men: New Options for Love and Romance*. She's a statuesque blonde who moonlights as an artist's model for the comic book *Lady Death*, and when it comes to younger men, she knows what she's talking about. Winter has never slept with a man over 35, and she is an expert on the persistence of the double standard—i.e., the belief that men who date people half their age are normal but women who do the same are perverts. Men are usually the least tolerant. "*They* don't want an older woman," she says, "but they don't like someone else having them, either." Recently, when Winter and her boyfriend were at a wedding, a wealthy older gentleman stopped by to say hello.

"In the last fiv ears,"
sexy, and women the o

"Is that your stud for the weekend?" he asked. "When are you going to grow up?"

Winter was furious. "I just looked at him," she recalls. "He's 70. His wife is 35. And he didn't see *any* connection!"

Less than a year ago, Winter moved from New Jersey to Manhattan, and the change in atmosphere has been a tremendous relief. "New York is a place where just about everything is accepted," she says, "though an older woman with a younger man still retains a bit of the taboo, which just adds a little spice to the whole act."

The spice was right when Ben, 25, found himself on the steps of Bryant Park making out with his boss Suzanne, 38, after an office Christmas party. He was a low-level editor at the publishing company where they worked, and she was the flirty, bubbly blonde at the social epicenter. He was impressed when she came up to him at the party and said, "I look for you in the office." "Suddenly I was Tom Cruise," he says, "and she was Rebecca DeMornay." When Suzanne asked if she could make him dinner, Ben gamely showed up at her Upper West Side one-bedroom with a bottle of wine. "She made shepherd's pie," he says. "We slept together that night."

Their thirteen-year age difference, plus their need to hide the office romance from gossipy colleagues, gave the relationship an added dimension of illicitness. During the day, Suzanne would leave him hidden Post-it notes like YOU MAKE ME HAPPY. They would go out on Suzanne's expense account for $150 dinners at the Oyster Bar. "A 25-year-old can be less sophisticated and cosmopolitan," says Ben. "But she'd wear Armani suits, shop at Barneys."

Ben never knew exactly how old Suzanne was until one night at Un Deux Trois when he sneaked a peek at her driver's license while she was in the ladies' room. He was pleasantly surprised. She was younger than he thought.

OLD FRIENDS: Clockwise from above, Julianne Moore (41) and Bart Freundlich (32); Geena Davis (46) and Reza Jarrahy (31); and scenes from *The Good Girl* (with Jennifer Aniston), *American Pie* (with Stifler's mom), and *Unfaithful*.

BEBE NEUWIRTH IS NOT YOUR TYPICAL 43-year-old. After shimmying and high-kicking on Broadway for 22 years, the actress still has the lithe and limber body of a Lotte Berk instructor. In the new film *Tadpole*, she seduces a 15-year-old (something she doesn't approve of), while in her real life she's been going out with a guy who's almost ten years younger than she is (something she does).

"This isn't new," she says. "It's common! When I first started going out with my boyfriend, who is exactly nine and a half

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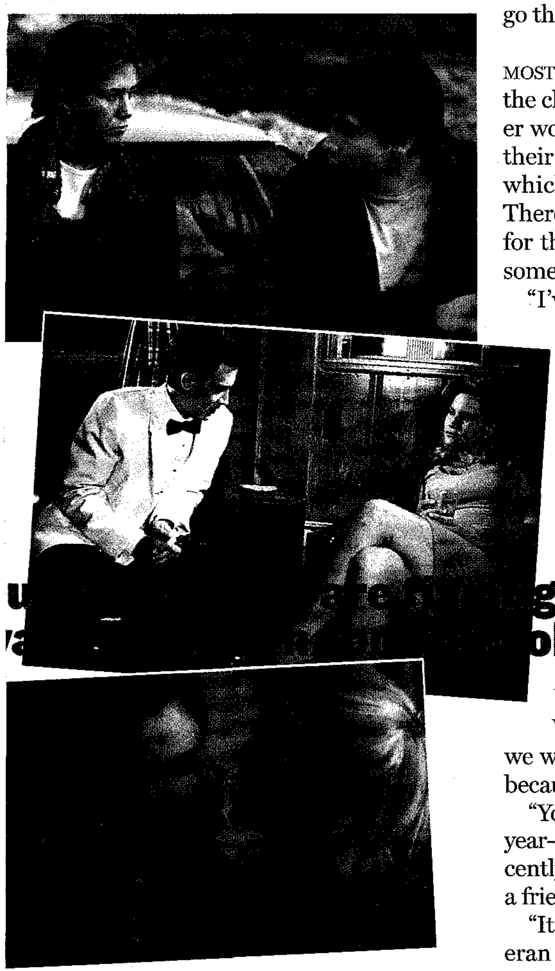
Some names have been changed.

PHOTOGRAPHS: FROM TOP, JAMES SMEAL/GALLELLA LTD.; RON DAVIS/SHOOTING STAR. (SIDEBAR: FROM TOP, TOM RODRIGUEZ/GLOBE PHOTOS; JEAN CATUFFE/SIPA PRESS [2].)

years younger than me, I would say to people, 'You know, he's a lot younger than I am,' and they would say, 'So?' I realized, *Oh, that's right. Of course.*"

Yes and no. Women have always been intrigued by the *possibilities* of younger men. The bronzed UPS guy in his cropped shorts and the studly cable repairman are staples of female fantasies and Lifetime movies-of-the-week. But now it's easier to *realize* those possibilities. Sheenah Hankin, a psychologist on the Upper East Side, remembers when patients wouldn't admit, even to their shrinks, that they were seeing younger men. "They were so ashamed," she says. "Now everything's becoming more open. These are *legitimate* relationships."



Changing cultural mores—and an increasing sense of power and control have given women more opportunities to try their fantasies on for size. Samantha Daniels, the owner of Samantha's Table, a Manhattan matchmaking service, hears the request more and more from her older clients: "Find me a younger man!"

"It's not my normal thing," says Michelle, 32, who began dating Christopher, 25, three months ago, after he followed her through the aisles of a Hell's Kitchen bodega. "It just kind of happened. He came up and said some charming things. I ended up laughing and moving on. Then, ten minutes later, he was right next to me again. The age thing may or may not have had something to do with it. But he's less inhibited than some older guys in New York. He was willing to be passionate—even on day one. I kind of really like that."

"You know what happens to women with younger guys?" says Stephanie, 49, a stylist who dated a 24-year-old after her twenty-year marriage ended. "They are like drugs. When they're over, you have to go through withdrawal."

MOST PEOPLE ASSUME IT'S JUST ABOUT SEX, the classic theory being that when an older woman hooks up with a younger man, their sexual peaks are perfectly aligned, which leads to incendiary lovemaking. There may not be a solid scientific basis for the "sexual peak" concept, but there's some truth to the essential dynamic.

"I've always been sexual—I've been peaking for years!—and there's no denying that it's better with a younger man," says Laura Banks, 46, a documentary filmmaker. "Their bodies are better, and they have more energy. I mean, it has to be the *right* guy. Women get to a certain age, they know themselves better and have more self-confidence. We can be more verbal about what we want in bed. We may be better in bed because we're not pretending or faking."

g older women
older."

"You can teach them tricks," says a 36-year-old public-relations executive who recently had a three-month-long affair with a friend's younger brother.

"It's like walking into battle with a veteran general," says Ben of his first night with Suzanne. "There's also some magic to that feeling of 'What will I find?' There's always that when it's a new relationship, but the age thing made me even more curious. You kind of unwrap the package with your eyes half open."

He wasn't disappointed. "Older women spend more time working on those things," Ben says, choosing his words carefully to avoid getting too clinical. "Let's just say she would wax."

JANE PRATT, 39, THE EDITOR-IN-CHIEF OF *Jane* magazine and a close observer of trends in women's lives, is expecting her first baby in December. She is engaged to the father, Andrew Shaifer, 36. Younger men run in Pratt's family. "My mom's been married three times," she says, "and *always* to younger guys. Her current husband is seven years younger. My grandma was married to a younger man for 70 years. It's funny: As soon as I told my family and friends I was really serious about Andrew, they asked, 'How old is he?' They were afraid I was going to go for 25, so when I said 36, there was a huge sigh of relief."

For Pratt, who has always dated younger, the appeal has everything to do with work and career. "When I started *Sassy* magazine, I was 23. I had a boyfriend at the time—Bryan—and I broke up with him. I said, 'I'm just not going to have time.' " She didn't have another serious boyfriend for years.

"I really do think it's a New York phenomenon," she says. "No one bats an eye if a woman is dating a guy ten years younger. If anything, they kind of give you the thumbs-up. I try to move around a lot so people can't see my wrinkles."

Younger men are often less threatened by a powerful career woman; in fact, all that female power can be something of a

BOYS ON FILM

Recently, there's been an epidemic of older-women-younger-men films.

CURRENT AND UPCOMING

Swept Away (Madonna and Adriano Giannini)
The Good Girl (Jennifer Aniston and Jake Gyllenhaal)
Tadpole (Bebe Neuwirth and Aaron Stanford)
Lovely and Amazing (Catherine Keener and Jake Gyllenhaal)
Late Marriage (Ronit Elkabetz and Lior Ashkenazi)
Y Tu Máma También (Maribel Verdú, Gael García Bernal, and Diego Luna)
Unfaithful (Diane Lane and Olivier Martinez)
Attack of the Clones (Natalie Portman and Hayden Christensen)

CLASSICS

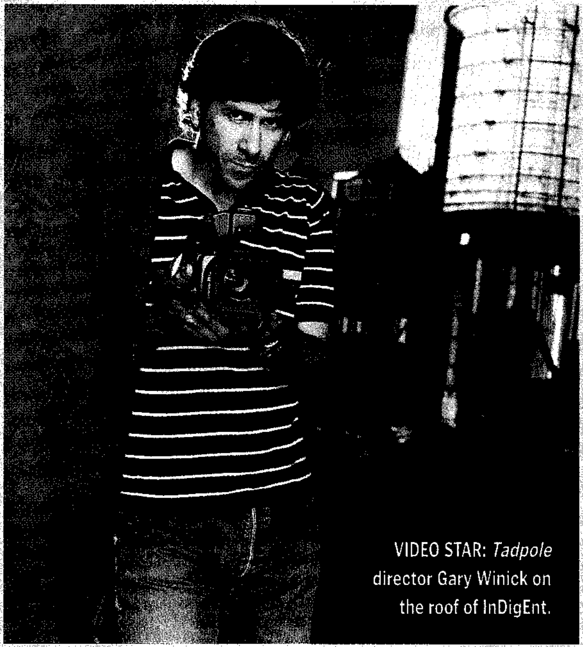
American Pie (1999)
Weird Science (1985)
Summer of '42 (1971)
Harold and Maude (1971)
The Graduate (1967)
The Roman Spring of Mrs. Stone (1961)
Sunset Boulevard (1950)

PHOTOGRAPHS: FROM TOP, DALE ROBINETTE; PHOTOFEST; BARRY WETCHER.
(SIDEBAR: FROM TOP, DANIEL SMITH; PHOTOFEST.)

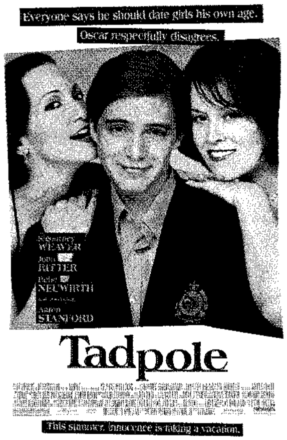
Older Statesman

With its timely tale of a young man and a not-so-young woman, *Tadpole* could make director Gary Winick an overnight sensation—after more than a decade in the movie business. By George Kalogerakis

The Chelsea offices of InDigEnt, a digital-filmmaking consortium, are small and homey, with wood floors and slatted blinds. Framed posters of movies produced by InDigEnt or directed by its co-founder, Gary Winick, hang on the walls, and so does this notice: TO ALL ACTORS: ALTHOUGH WE GREATLY APPRECIATE YOUR PROMPTNESS, PLEASE UNDERSTAND THAT IF YOU ARE HERE EARLY, YOU WILL MOST LIKELY NOT BE SEEN UNTIL YOUR ALLOTTED APPOINTMENT TIME.


VIDEO STAR: *Tadpole* director Gary Winick on the roof of InDigEnt.

It could be the subtext to Winick's career. Although his promptness was greatly appreciated—graduate film school at the University of Texas and the American Film Institute, five features (*Curfew, Out of the Rain, Sweet Nothing, The Tic Code, Sam the Man*) directed between 1989 and 2000—he was, alas, early, and his films were mostly not seen. His appointment time turned out to be January 2002, when his sixth effort, *Tadpole*, became a crowd pleaser at Sundance, and he walked off with the Dramatic Directing Award and a $5 million distribution deal from Miramax. Now he's preparing to shoot a big-budget romantic comedy for Disney. Meet Gary Winick, 41-year-old phenom.


Everyone says he should date girls his own age.
Oscar respectfully disagrees.
Sigourney WEAVER
John RITTER
Bebe NEUWIRTH
Aaron STANFORD
Tadpole
This summer, innocence is taking a vacation.

***Tadpole,* which just opened,** is a sweet, funny, very New York film about a Voltaire-quoting prep-school aesthete who falls for an inappropriate older woman. An *astoundingly* inappropriate older woman. The issue of what constitutes age-appropriate dating for Oscar, the hero, is thoroughly explored, and—well, you've seen the ads. *Tadpole* stars Sigourney Weaver, John Ritter, Bebe Neuwirth, and Aaron Stanford. It is, according to its director, not particularly well directed.

"It's an unbelievable script," Winick says. Athletic, easygoing, and with a reputation for generosity, he had been up till midnight remixing *Tadpole*'s soundtrack, and he looks it: In T-shirt, jeans, and sneakers, he's unshaven, hair unkempt. "Unbelievable actors. The score's wonderful, the editing's wonderful. But there are so many mistakes, things I wasn't able to do. The audience award was something people were saying we might get, and I could easily see Aaron getting something, or the writing. But the directing? I'm not complaining; I'm just doubting."

The two-week shooting budget was $150,000, and it was done in digital video, "with little cameras about this big"—Winick holds up a tiny water bottle. "They give an intimacy to the performances. I was able to get into Grand Central for free, restaurants for free, because the cameras were so small."

Winick started InDigEnt in 1999, with help from the Independent Film Channel and producer John Sloss. The idea was to make ten films for $1 million total. "I felt, let's pay everyone $100 a day, actors all scale, and everyone owns a piece of the film," he says. Among the company's projects are Richard Linklater's *Tape*, Ethan Hawke's *Chelsea Walls*, and Rebecca Miller's *Personal Velocity*.

***Tadpole* is the first film he's directed for InDigEnt,** and with Miramax's resources and Harvey Weinstein's input, the director has upgraded it since Sundance. "Harvey said, 'You know, we can make this film better.' And I said, 'Absolutely, let's do it,' " says Winick. "And I went a little wild." He rearranged, added, and cut scenes, redid some of the music, improved the look and sound. "Harvey was really great with specific music things," he says. "He'd say, 'Well, you know, that's jazz, and I think we need more of a bossa nova thing.' " The director's cooperativeness was not lost on the studio executives. "We'd like him to give lessons to ten other directors," jokes Mark Gill, head of Miramax in Los Angeles.

Now an Upper West Sider, Winick was raised on East 63rd Street by parents who divorced when he was young. "I think growing up in New York, you have two tracks," he says. "You can be the cultural kid who goes to the museum and Trader Vic's, or you can be the club kid that gets into trouble with women and drugs and all of that. And I definitely wasn't in the Oscar camp." He attended Columbia Grammar after having been tossed out of Horace Mann. At Tufts University, he met his future screenwriter Niels Mueller (who co-wrote *Tadpole* with novelist Heather McGowan), and the two created episodes for a local cable show on TUTV. (Among the undergraduate actors who responded to their notice in the drama department were Oliver Platt and Hank Azaria.) Winick was on his way.

And, within twenty years or so, he'd arrived.

"They say the definition of insanity is doing the same thing over and over again and expecting different results," Winick says. "I think that applies in life, but in Hollywood it doesn't. I've been at this for years and years, and—finally—I do make one movie that does get to Sundance, that does win an award. The nicest thing is that people say, 'You really deserve it.' Because I've worked hard."

PHOTOGRAPHED BY DAVID YELLEN.

turn-on. "I like strong women who are driven," says Shaifer, a successful actor-screenwriter in his own right, who proposed to Pratt at a dinner in L.A. attended by friends Courteney Cox and David Arquette, another OWYM couple. "When we check into L'Hermitage when she's out in L.A. on business, they call me Mr. Pratt. But I'm not intimidated by it. She's the total package. My main attraction to her is because she's smarter than me."

Many career women aren't looking to fit into a man's schedule; they are looking for a man to fit into theirs. (An extreme example is Suzy Wetlaufer, the *Harvard Business Review* editor who installed a 22-year-old male editorial assistant in her basement, presumably for easier availability.) "Women can pick and choose," says Pratt. "They are supporting themselves, so they can go for younger, they can go for older, they can go for whatever they want."

OSCAR BLANDI, THE HAIRSTYLIST WHO TENDS the locks of Natasha Richardson and Jennifer Connelly, has noticed that the women in his chair—even the 50-year-olds—are looking younger than ever, and younger men are an ever-more-frequent topic. "I grew up with the idea that men age better than women," says Candace Bushnell. "That's just not true anymore. The truth is, all the women in New York look 35!" Gyms are the churches of this youth movement, and the high priest is David Kirsch, who trains models like James King and Heidi Klum at Madison Square Club on Fifth Avenue, where the younger clients give his older clients the incentive to squeeze into their own Seven jeans. "They're very focused and disciplined," says Kirsch. "They point to the younger ones and say, 'Oh, my God, she looks great! I love her butt. How do *we* do that?' "

From Sela Ward to Meg Ryan to Madonna, fortysomething is the new thirtysomething, and if you don't look the part, you have only your personal trainer to blame. Madonna, as always, is a reliable Zeitgeist meter, and at 43, she is embracing the role of sexy older woman. First, there was her recent marriage to 33-year-old film director Guy Ritchie, and now Ritchie has directed her in this fall's remake of the seventies Italian classic *Swept Away,* in which she plays a wealthy hottie shipwrecked on a deserted island with a 31-year-old Italian working-class hunk.

"It's a New York [illegible] n," say [illegible] ne Pratt. "No one bats an eye if a woma [illegible] guy te [illegible] ars younger."

GAP ARTISTS: Above, *Sex and the City's* Candace Bushnell (43) and dancer Charles Askegard (33) at their July 4 wedding in Nantucket; editor Jane Pratt (39) and her fiancé, actor-writer Andrew Shaifer (36).

"The fact that they're even making these movies is a breakthrough," says Bushnell. "A lot of Hollywood is run by men, and they want to see their fantasies. These are female fantasies—great sex with a younger guy. It really shows that things are changing."

IN REAL LIFE, OWYM RELATIONSHIPS ARE SUBject to their own unique set of stresses, and Hollywood happy endings aren't guaranteed. There's the clash over income imbalances, as when an investment banker, 41, and her younger boyfriend started talking rings. For them, the dilemma wasn't princess-cut versus round. "You can't *afford* the ring I want," she told him, "and I don't *want* the ring you can buy."

There are the mismatched cultural references that pop up at awkward moments. "My girlfriend went back to this guy's house and was looking at his CDs," says Pratt. "The *first* CD he bought was Pearl Jam. She was like, 'That's just too much. That's too big of a gap.' " For the younger partner, there's the fact that everything he is just now feeling, she experienced long before. "I lived in the East Village," says Ben, "but Suzanne lived in the East Village for ten years—*ten years ago.* Everything I did, she'd already done."

Disapproving relatives are disastrous. "My parents are not too happy," says David, a 30-year-old physical therapist who has stood by his 38-year-old girlfriend even during her messy divorce. "My mom was like, 'This is just a phase, right?' She wants grandchildren," he says with a sigh. "I have a brother, but he's gay." (Ben had a different problem with Suzanne: His father was *attracted* to her.)

But the terminal crises are often about having children. Sometimes it's the younger man who wants the child, not the woman (especially if she already has children). More often, it's the woman who is pushing for it. "She wanted a kid desperately," says Ben, who wasn't yet ready for fatherhood. The issue is what ultimately broke them up. "She thought she was pregnant twice," he recalls. "You could see the sadness."

Despite the pitfalls, there is an upside to the downside. As Susan Winter attests, an older woman may be less likely to be dumped by her younger man as she ages. "With a guy who marries a young woman for her looks, you have a greater likelihood of being traded in, because that's what he bought you for," she says. "It's the Marla Maples story." Often, she says, if you're lucky you'll discover a deeper sense of commitment in a younger lover.

AFTER SHE AND PAUL BROKE UP, JUSTINE, a year closer to 50, resolved to swear off younger men entirely. She decided it wasn't the right way to go for her. But it hasn't been so easy. Recently, she was out with a gay friend—at a gay bar—when Antonio, visiting from Italy, introduced himself. (Her friend's gaydar helped confirm he was straight.) He asked her to dance and then to dinner at BondSt the next night.

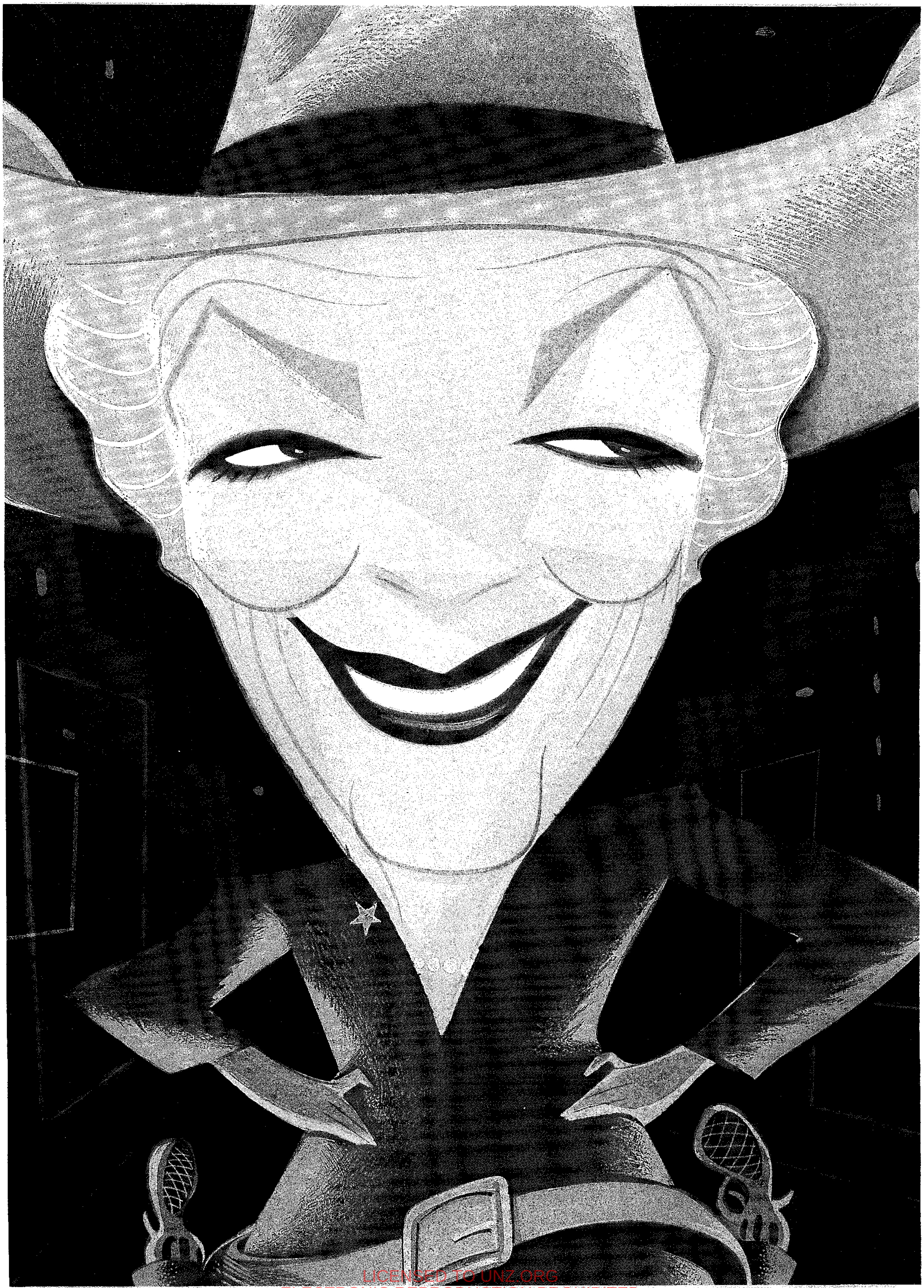
"When we sat down, he said he'd never had Japanese food before. So I said, 'Wait a minute.' I took the candle from the table and brought it up to his face. He didn't even have laugh lines! I said, 'Antonio, what do you *do* in Italy?' He said he's studying for the bar. He lives with his mother. He is *27*!"

She had one more question. "How old do you think *I* am?"

"You are 35," he said.

"You are *so* good at this," Justine answered, smiling. "You could be a fortune teller." ■

PHOTOGRAPHS: FROM TOP, JODI HILTON; ROBIN PLATZER.



Yellow Rose of Manhattan

A verbal gunslinger from Austin, Texas (remember George Bush's silver foot in his mouth?), has come to shoot up Manhattan's poshest saloons and salons—and she doesn't even drink. Life on the Manhattan road show of former Texas governor Ann Richards. By Jennifer Senior

"GOVERNOR! HOW ARE YOU?"

"Better 'n' better all the tah-ime." Texas may be 1,500 miles away, but Ann Richards still talks with an accent so searing it'd brand a cow. "Thanks for askin'." She's standing at the entrance to a benefit for Save the Children, and she's wearing, as she often does, a Technicolor blazer and her shiny lone-star pin.

"Governor!"

"Governor!"

"Goooov-er-*nor!*"

It's amazing how many New Yorkers recognize her, even though she's been out of office for eight years, even though she governed Texas for only four. Cops stop her in the street. She hears "You go, girl!" outside the Reebok Sports Club with startling regularity. Last year, when she found herself in the New York Presbyterian emergency room, she started signing autographs in triage.

"Hey, darlin'," she tells Thomas Murphy, the former head of Capital Cities/ABC, as she starts to wander the room. "Where's Bill Haber? I want to talk to him about my call-out radio show."

"Your *radio show*?"

"Sure!" Richards, 68, moved here in October, with a mandate to open up the New York outpost of an Austin-based communications firm, but her extracurricular life is a royal flush of possibilities. "I want to do a radio show where Liz Smith and I call out instead of gettin' called in."

Murphy says he can't help her with finding Haber, but he knows that John Negroponte, the U.S. ambassador to the United Nations, is speaking this evening.

"At this cocktail party?" says Richards. "I'll be darned. I'm so happy to hear that. I was gonna ask him to do a little favor."

About fifteen minutes later, she spots Negroponte. He is imposing, balding, sporting a snazzy tie. She marches over.

"Hi, precious. How are you?"

He grins. "How are you?"

"I need a favor from you."

"Uh-oh."

"I want to join the Council on Foreign Relations, and I have to have four really important people say that I'd be a good addition to that body."

Negroponte can't help himself. He starts to laugh. "Because you're shy, and you're retiring, and—"

"So I'll tell you who's gonna write you," she says, ignoring him. "Mathea Falco—"

"I'd be thrilled." Negroponte's still laughing. "Thrilled."

"You don't have to say—"

"No, no, no!" he says. "I can talk about all the great things we did together. I think you'd enjoy it. The council's great."

Then the ambassador squeezes in a question of his own: "So . . . are you enjoying New York?"

"I love it!" she says. "Lo-ove it. I can look out my window and see exactly what's on *Biography*. And then the temperature comes on! So I have all I need." She gives him a valedictory peck on the cheek and spins on her heel. "I love him," she sighs as she tacks back toward the crowd. "He's such a pah-rince of a guy."

DEFEAT, IN POLITICS, IS OFTEN A RECIPE FOR stasis and self-pity. For Richards, this was never the case. Curious, dynamic, and ravenously social, she has always had a certain genius for moving forward through the world. "Her father once described her as a worm in hot ashes," says Jane Hickie, a prominent Austin lawyer and one of Richards's oldest friends. "And as an older woman, nothing's changed."

In 1988, Richards landed on the national political map with a single, leveling utterance: "Poor George Bush. He cain't help it. He was born with a silver foot in his mouth."

ILLUSTRATION BY ERIC PALMA

It was a quote that launched a thousand Nexis hits, a quote that transformed Richards, an obscure state treasurer, into an instant folk celebrity and fund-raising supermagnet. Just two years after uttering it in her keynote address to the Democratic National Convention, she became the governor of the country's second-largest state.

Many people thought 1990 would mark the beginning of the governor's long national political career. It didn't. Instead, she was defeated for re-election a mere four years later, and by none other than poor George Bush's son.

But as it turns out, Richards was born to be an ex-politician—particularly an ex-politician in New York. When it comes to politics, Sinatra got it wrong: If you made it anywhere, you can make it here. Manhattan is a kind of Valhalla for former elected officials. They're extended all the privileges of public office—status, respect, even power—but without any of the encumbrances or social inhibitions. Richards never did well with social inhibitions. Public office, which lends an aura of grandeur to so many ordinary women and men, had the paradoxical effect of making Richards a much smaller version of herself.

"Ann has a really great sense of the outrageous," says Molly Ivins, the syndicated columnist and all-around Texan ethnographer. "But in public office, she really had to keep it under control."

Before she was elected county commissioner in 1976, Richards had achieved a kind of cult celebrity in Austin. She threw wild, margarita-soaked parties with her husband, David, and her well-placed zingers could bring cocktail chatter to a stupefied halt. Once, in the early seventies, Ivins attended a dinner party during which a male friend of theirs started to describe, in pointillist detail, the breasts of a young lady he'd just seen. The women at the table stared carefully into space, feigning deafness. A brief silence followed. Then Richards spoke. "Well, girls," she boomed. "Have you seen any good dicks lately?"

"Ann may be a good politician," says Mark McKinnon, the communications director for her first gubernatorial campaign, "but above all, she's a performer. And I think that's why she likes New York so much—she's with all the good performers. You know the old saying: Politics is show business for ugly people. Now she's with the good-looking people."

> "Ann may be a good politician, but above all she's a performer. And I think that's why she likes New York so much: She's with all the good performers."

When Robin Williams came here to do stand-up at Carnegie Hall, she had lunch with him and a few friends (including Billy Crystal) at Michael's. Recently, at a charity auction, someone paid $35,000 to have lunch with Richards, Joy Behar, Sarah Jessica Parker, Liz Smith, and Bette Midler. At Oscar time, the governor went to the Four Seasons for a Harvey Weinstein bash honoring Judi Dench.

"I congratulated her on her nomination for *Iris*," says Richards. "And then I talked to her about *The Shipping News*, because I loved that book, but I thought that the early part of the film didn't work."

You actually told her this?

"Yeah! But once her character came in, the film took on dimension."

"I think she likes creative people, and creative people really love her," says Jane Wagner, the writer, director, and partner of Lily Tomlin—and the author of the line about George Bush's silver foot. "I'm convinced that if she hadn't gone into politics, she'd have been a Broadway star."

Of course, Richards always knew she wanted to move to New York. It's the Austin of the East: vibrant, liberal, an endless cocktail surf. The year the Republicans reoccupied Washington—*was George W. Bush stalking her?*—seemed as good a time as any for Richards to abandon her lobbying gig at the D.C. firm of Verner Liipfert and head north. ("If you don't take risks," she likes to say, "you spend the rest of your life sittin' on the porch, waitin' for your children to come see ya.")

"Ann's a philosophy, really," says Joe Armstrong, adviser to ABC News, fellow ex-Texan, and one of Richards's closest confidants. "She's come up with these secrets to living a good life." Three years ago, he remembers, Richards lured him to a Bruce Springsteen concert. He wanted to know what possessed her, a grandmother of 65, to buy tickets. "It's on my big list of things to do before I die," she chirped.

Texans often have complex relationships with this city. Some of them—like Armstrong, like Dan Rather, like Tommy Tune, like Liz Smith—make the finest New Yorkers, dazzling people with their king-size personalities and twang-a-lang patois of missing *g*'s. In fact, two of these people—Armstrong and Smith—are Richards's closest friends in Manhattan. ("Going to the theater with Ann is a real chore," says Smith. "Everyone wants to talk to her and jump in her lap.") But there's another breed of Texan that seems wary of this city, if not outright contemptuous of it. Like our current president.

"Well," says Richards, "years ago, people said that Lyndon Johnson was unhappy in the Kennedy White House because he was terrified he was gonna pick up the wrong fork. I don't think it was true. But it was a

PHOTOGRAPHS: LEFT, MARK PETERSON/CORBIS SABA; RIGHT, PATRICK MCMULLAN.

way to describe the difference between the high-society Kennedys and the hardscrabble kind of guy that Lyndon Johnson was. So maybe it's not that some Texans don't like New York. It's just that they're afraid they might pick up the wrong fork."

"Of course," she adds, "I have not found that to be the case. This city has been absolutely fabulous to me."

THERE ARE FEW OFFICE ENVIRONMENTS THAT can impress Ann Richards at this point in her life, and that includes the conference room we're in now, even though its southern windows provide a spellbinding view of the city's spires and Central Park. Richards doesn't care. She can't see past all the tchotchkes lining the windowsill.

"Goodness," she says. "Look at this clutter. He should put it all in a closet."

African statue heads, glass bowls, artifacts, Buddhas: Personally, I think they're lovely, but then again, these tchotchkes belong to Bill Clinton, and it's his Harlem conference room we're admiring, so I'm not exactly thinking with rainwater clarity.

Richards turns to the aide who's been walking us around. "All this stuff," she declares. *Stuff* comes out in two syllables: *stu-uff.* "I don't like stuff. Doesn't he have somewhere to send it?"

TEXAS PANHANDLER: Opposite, Richards with Bill Clinton in his Harlem office; above, with Mayor Bloomberg and fellow Texan Liz Smith at a Literacy Partners benefit.

The aide starts to explain.

"Thank God the University of Texas was willing to take my stuff as archive," Richards continues. "So now I have a place to send it. I don't want to see it."

We walk into the main foyer. "Who is this right here?" asks Richards, staring at a photo near the entrance to Clinton's office.

"Oh, you like that?" We whip around. It's the president, trim and cheerful in a blue suit and cherry-red shirt. "Paul McCartney." He gives Richards an audible smack on the cheek. "Hi, baby."

"How are you, darlin'?"

"That's McCartney—that's Madison Square Garden when we did the benefit for the police and firemen. And this is the fiftieth anniversary of NATO . . ." He spends the next five minutes guiding us through his personal photo gallery: of soldiers in Haiti, of John F. Kennedy in West Virginia, of Miles Davis in the boxing ring, staring insolently at the camera.

"Oh, wow," Richards says as she admires them, one at a time. "Wow, wow." Then she shakes her head, looks abruptly at Clinton, and gives him a gentle nudge on the arm. "Okay. C'mon. Let's eat."

Clinton grins. "I've been workin' on the Middle East all day. I'm sorry to keep you waiting." He leads us through an open door. "Welcome to my office."

It's stunning, with the same spectacular view as the conference room.

"Here—you guys sit where you have the view," says Clinton. He takes a seat at a fully dressed table, and we flank him on his left and right. Within minutes, the food arrives: collard greens, pecan-breaded chicken, dirty rice, a festive salad. "Oooooh, bless your heaaaart," sings Richards. "I asked if we could have some greens." Clinton explains it's from Bayou, a Cajun joint on Lenox Avenue.

Richards nods, then picks up her fork. "Listen," she begins. "I have to ask you something before you start talkin'."

Clinton raises his eyebrows.

"I want to know about the Reynolds Foundation in Arkansas."

He tilts his head. "The Reynolds Foundation . . . the Reynolds family that owns all the newspapers?"

"I don't know." Richards shrugs. "All I know is Baylor"—her alma mater—"is going to build a big science center, and they're looking for foundation money."

Clinton nods. "Did you see the picture of the two Roosevelts out there? The editor of the Reynolds newspaper gave me that."

"Great," says Richards.

"I'll figure out how to get you into them."

"Great," she repeats.

Then the two of them launch into freewheeling and furious conversation. It's dominated mostly by the president, but Richards doesn't seem to care. They discuss books, Texas politics, the Civil War. Somewhere along the way, there's a fifteen-minute disquisition on land mines, which Richards deftly transforms into a discussion about Lady Di. ("I think she would have worked through that phase she was in," says Clinton, "in that damn car.")

Then Richards steers the discussion toward more personal concerns: "Okay. So what do we think about this kid that Chelsea's goin' out with? I saw his picture, and he looks kinda cute."

The president looks startled. This probably wasn't the sort of question he'd hoped to field in front of a reporter. "He's real cute," he says, after a second. "He's a cute boy."

"And is he smart?" asks Richards.

"Yeah," says Clinton. "He was an all-American soccer player at Washington University at St. Louis, and . . ." Boy, was he unprepared for this. "I took him to play golf in the Dominican Republic." He laughs. "I like him. He's a nice man. He's a really . . . I like him."

Maggie Williams, his chief of staff, has been sitting silently at the head of the table the entire meal. She decides to jump to his rescue. "How did you two meet?"

"I don't have any idea," says Richards.

"We met a hundred years ago, in the seventies," says Clinton. "You're lookin' at 25 percent of the white vote that McGovern got in Arkansas and Texas, right here."

"I was never hesitant about Bill," says Richards. "Right after he got elected, he invited me to spend the night at the White House, which I was thrilled to death to get to do. The next morning, I got up, and I don't know what the room was where you have breakfast and coffee . . ."

"Oh—the solarium," says Clinton.

"Yeah. It was real nice. Anyway. Bill comes in, he's in a hurry, he's got to go somewhere, and he sits down and starts talkin', drinkin' coffee. So I said, 'The purpose of me bein' here, to tell you the God's honest truth, is we need a new bridge across the Rio Grande, and I cannot get that sucker done to save my life. All I need to know is: Will you sign it if I can get the agency's approval?' And he said, 'Sure!' "

She beams at him. "It took 30 agencies to approve. My ace card was that Bill had already said he'd sign it if we got all those other idiots to agree. And now there's this ol' bridge that's bigger than God."

She pauses. " 'Course, Bush got to cut the ribbon."

They both keel over with laughter.

"Broke my heart," says Clinton.

Richards wipes her eyes and has a look around his office. She notices another archipelago of tchotchkes lining the windowsill and gives it a baleful stare. "In the conference room," she says, pointing to the offending display, "I said you needed to put that stuff in a closet somewhere. And you got more of it here than you do out there."

"I sent most of my stuff home, to the library," says Clinton, a trifle apologetically.

“Well,” says Richards, “it’s time to send the rest of it.”

ANN RICHARDS’S CRITICS WOULD SAY THAT her only lasting political legacy was a worthy candidate for *Bartlett’s Familiar Quotations*. Her fans, like Ivins, say she managed to close the Texas state-budget deficit, build a new slew of prisons, and give the state its own lottery. Whatever the case, politics is scribbled into her DNA. At 19, she spent her honeymoon hanging campaign posters. When she was still a housewife, managing an unruly household of four children, she volunteered to manage the campaign of Sarah Weddington, who had argued *Roe v. Wade* before the Supreme Court, for the Texas State Legislature.

Dorothy Ann Willis grew up in Waco, Texas. Her mother was a tough western woman who tended house and built everything herself; her father was a pharmaceutical salesman who amply provided for his only child, even during the Depression. Richards went to college on a debate scholarship—her parents always encouraged her to speak her mind—and told friends she married her husband, David Richards, because she loved his curiosity. David eventually became a prominent civil-rights lawyer, sweeping Ann into the heady, raucous social-political tide pool of Austin in the sixties and seventies. “She was real glamorous in our world,” says Hickie, who later ran her campaign for treasurer. “She threw the best parties anyone could ever imagine.”

Richards first ran for county commissioner in 1976. She made quite a splash. Richards’s fund-raisers typically featured dog shows or skits she did herself. (One of her stock characters, the president of Porko Electronics, required a cigar and the donning of a pig nose for its proper incarnation.) “She was also a huge costume queen,” says Lily Tomlin, who sometimes performed at these events. “She’d always be dressing up as something controversial or humorous—like a box of Ritz crackers.”

MESSAGE AT MICHAEL’S: Billy Crystal’s wife, Crystal, Richards, Liz Smith, Joe Armstrong, Marcia Williams, Bill Clinton, Robin Williams, and Diane Sawyer at the media cafeteria.

“I don’t know how not to be formidable,”
says Richards. “I’d love it if I were not so in charge. But I don’t
know any other way to be.”

“There have always been outrageous women in Texas,” says Mary Beth Rogers, Richards’s former chief of staff. “I mean, my God. They were out there doing everything under the sun: ranching, building communities, establishing schools.”

They say that Texas produced the first American sex symbol. (The Naked Lady of Nacogdoches—she wore a flesh-colored body stocking and rode a horse across the stage.) The state also produced its fair share of girl outlaws (like Bonnie Parker) and rock-and-rollers (like Janis Joplin). And in the past 25 years, all five major Texas cities—Austin, San Antonio, Dallas, Fort Worth, and Houston—have had female mayors at one point or another.

So Texas was ready for a female governor in 1990, as momentous as Richard’s candidacy was. A *Democratic* governor, however, was another matter.

“It’s sort of a testament to her character that she was ever elected,” says McKinnon, who, as sometimes happens in politics, now works as an informal media adviser to the man who defeated Richards—George W. Bush. “This is a conservative state.”

Indeed. When 1994 came along, southern conservatives were running on a platform of God, gays, and guns. Back at Richards’s campaign headquarters, someone came up with a morbid idea for a contest. You had to drive through east Texas with a certain bumper sticker and see if you made it back alive: I’M THE QUEER ANN SENT TO TAKE YOUR GUN AWAY.

The Republican rumor mill was also spewing noxious smog about Richards—about being popular among lesbians, about her partying days in the seventies. “If Ann had a secret hate,” says Liz Smith, “I’d say it’s Karl Rove. I think he was the agent of her destruction, spreading all those rumors. She says she was beat fair and square, but I wonder if she believes it.”

Throughout her tenure, Richards also discovered that politics was a great deal meaner than she’d ever imagined. “Every single, solitary day,” says Hickie, “for four years, she got to open up the paper and see what rotten thing Karen Hughes had to say about what she’d done. That was her job—to attack Ann Richards.” She pauses. “She may seem it,” Hickie finally says, “but Ann isn’t tough as nails at all. She’s as sensitive as anyone I’ve ever known.”

Today, Richards claims not to miss politics. “Sometimes I hear people who once served in office, and they still talk about it a lot,” she says. “I don’t. I’ve often thought I didn’t want it badly enough. When I lost, I didn’t mourn for more than five seconds.”

After she was defeated for governor, Richards made another list of the things she wanted to do. She wanted to work. Learn new things. Travel for fun. Improve the world. She also wanted to finally make some money. “I don’t want to end up in a trailer at the end of my daughter’s driveway,” she says. “I don’t want my children to be financially responsible for me. They may have to wipe drip off my chin. But it’s not gonna cost ’em.”

Shortly after her defeat, she took a lobbying job in Washington. Though she liked the men at her law firm, the job sometimes involved representing unsavory clients, like big tobacco. “My impression was she

PHOTOGRAPHS: CLOCKWISE FROM TOP, COURTESY OF LIZ SMITH; NYSOCIALDIARY.COM; COURTESY OF LIZ SMITH.

wasn't delirious doing that kind of lobbying," says Smith. "But she would never criticize them. She was really dummied up."

Richards's work at Public Strategies is quite different. For one thing, it's much more social. She's the head of an office now, which means lunching and schmoozing with lots of prospective clients. ("A lot of what she's done in New York hasn't been transactional," admits Jack Martin, the company's chairman, "but establishing that we, well, exist.") The clients of crisis-communications firms also don't want their names in the papers, which means Richards won't identify most of them, save for the well-publicized ones, like Firestone. I ask what they get from her. She shrugs, as if the answer were self-evident: "I can get anybody I need on the telephone."

MEDIA CIRCUS: With Harvey Weinstein, Joe Armstrong, and Liz Smith at Le Cirque, top; with Bette Midler and Smith at a benefit last October.

Richards also says she's serious about finding a broadcaster for her radio-show idea, in which she and Liz Smith would call all the people they know and reminisce. "Liz is the best at this I've ever seen," she says. "She can tell you what Sinatra was drinking on the night they were at the Cipango Club before it closed in 1943."

Would they ever call unfamous people, like David Letterman does, just for fun?

"Oh, no!" she answers. "I'm not that slick. I've just lived a long time."

A VOICE-MAIL MESSAGE, LEFT SHORTLY AFTER six one evening this spring: *Jennifer? It's Ann Richards. You remember we were talkin' about the difference between Texas and New York? I just ran across a wonderful song title in Waylon Jennings's obituary, and, uh, I think it is really, really on point: 'Too Dumb for New York City, Too Ugly for L.A.' On Epic Records. Isn't that great? Okay. I'll see you sometime next week. I don't know when. Bye.*

IN THE FOYER OF THE Pierre hotel, a man comes up to Richards, blurts out his admiration for her latest star turn on *Larry King*, and wanders away.

Did she know that guy?

"No. Did you?"

We're standing on line, waiting for our coat-check tickets at a Drama League dinner honoring Liz Smith. Richards has shown up late. She surrenders her coat, walks up the steps to the main ballroom, and sighs. "I thought we were going to miss the drinking. I always miss it if I can."

Armstrong, her date for the evening, slips away for a moment and then returns, elegantly proffering Richards a glass of water. "Here," he says. "New York's finest."

Richards takes it. Her eyes bounce along the crowd. "I want to say hi to Liz."

With that, she vanishes, and begins effortlessly working the room. She finds Smith. ("God, girl, you got on your negligee! This is goooood!") She talks to Evelyn Lauder. ("I haven't read the Estée Lauder story in the *Times*. Is it true? Is it good?") She chats with Patricia Duff, ex-wife of Ron Perelman, whose lime-colored cocktail dress fits her like a second skin. ("We-ell. You're looking pert.")

Then she wanders off to chat with someone I don't recognize. She returns a moment later. "Wanna meet Nora Ephron?"

Before I can answer, a photographer asks if he can take her picture. Then a couple she's never met comes over to ask if she's seen Elaine Stritch's one-woman show. Richards says she's going next week.

"She's a very talented lady," says the wife. "Thank God she got off the booze. It saved her life."

Richards rolls her eyes. "It saved a lot of our lives."

The pair looks slightly taken aback. "You've got a good Texas accent," says the man when he recovers.

"*I'm* not the one with the accent," says Richards. "*You're* the one with the accent. It's all in the ear of the hearer." She gives them a smile and heads to the main dining room. "Nice to see y'all."

ALCOHOLISM RUNS IN ANN RICHARDS'S FAMILY, essentially in the same zigzag course as a lurching drunk. She started drinking beer as a teenager and moved as she got older in a steady crescendo toward stiffer and stiffer swill—scotch-and-waters, then gin-and-tonics, then gin martinis, then vodka martinis. Richards drank through her first four years in public office and almost the entirety of her marriage. She didn't quit until one Sunday morning in 1980, when a friend called, claiming to be in crisis. Richards drove over and found her husband, confidantes, and two oldest children, ages 18 and 20, sitting in a circle in her friend's living room.

"Each one of them had a statement prepared," she says. "And, um, each statement had to end with the phrase, *I know you would not have done that if you had not been drinking.* I was so traumatized. So totally traumatized. Because of course, what's goin' through your mind is, *Well, you bunch of hypocrites! You were all drinkin' there with me.*"

Her anger didn't last long. By the end of the afternoon, she agreed to fly to St. Mary's Hospital in Minneapolis for help. She was county commissioner at the time. When she returned, she decided the best way to deal with her absence was candor.

"Actually, I was more afraid I wasn't going to be funny anymore," she says. Long pause. "That's a huge thing. Not having a sense of humor. Not doing zany stuff."

While in rehab, she was also forced to contemplate the insidious effects her drinking might have had on her family. All four of her kids came up to visit during family week. "We played this game," she says. "The alcoholic stands there, and the others put you in a statuelike stance to express how they see you. My children put me in a chair with my arms up and my fists like this." She strikes the pose of a champion middleweight. "I had spent all my life being the perfect wife, mother, community leader, nurse, chef, whatever. So, of course, I was the strong one. And I wanted *out* of that chair. Absolutely. I didn't want to have that relationship with my kids."

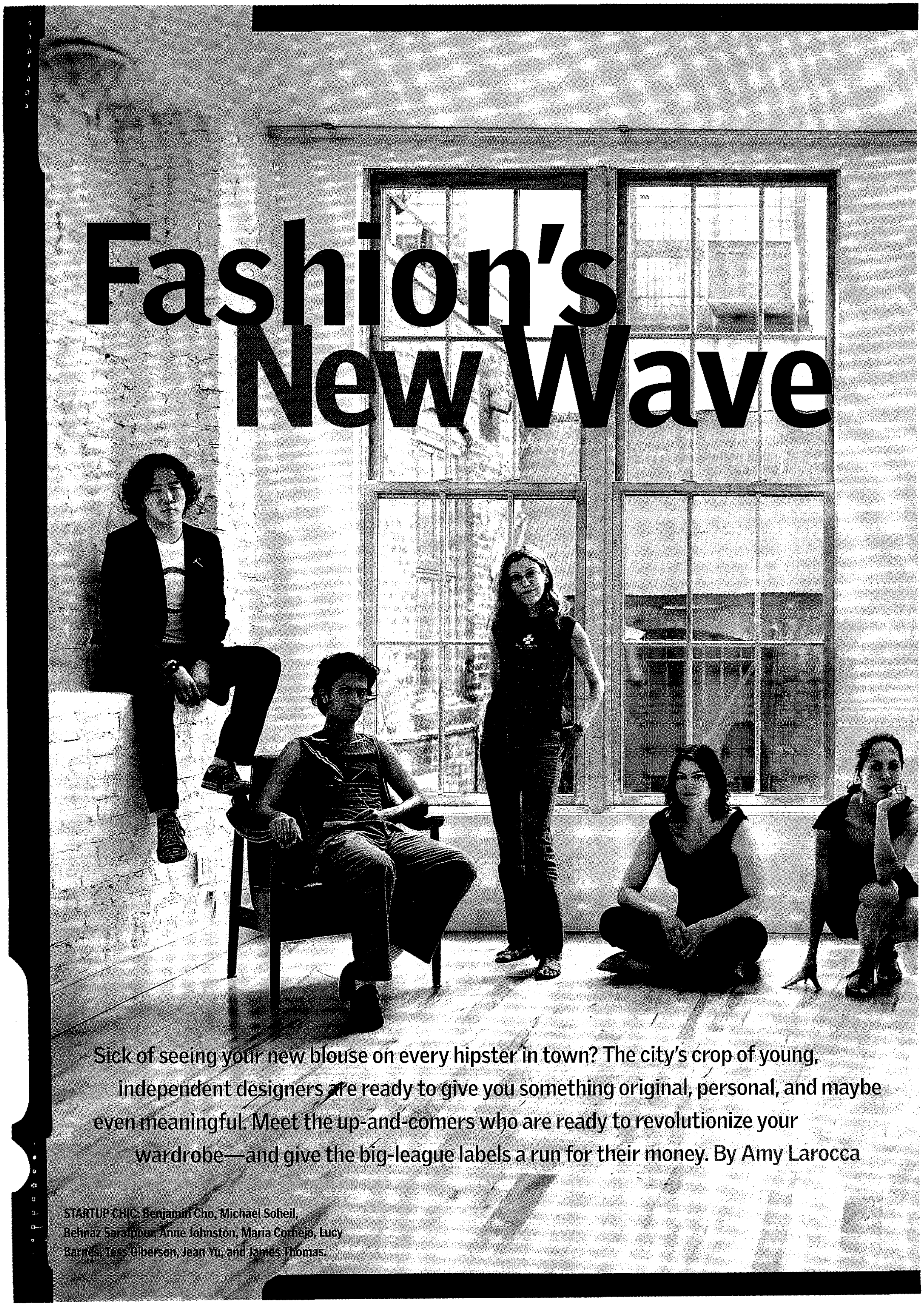
Another long pause. "I don't know how not to be formidable," she eventually adds. "I'd love it if I were not so in charge. But I don't know any other way to be."

Richards and her husband divorced just a few years later. Today, the governor is seeing Austin-based sportswriter Bud Shrake. "In a couple," says Ivins, "it adds a lot of pressure when one sobers up and the other keeps

(continued on page 101)

Fashion's New Wave

Sick of seeing your new blouse on every hipster in town? The city's crop of young, independent designers are ready to give you something original, personal, and maybe even meaningful. Meet the up-and-comers who are ready to revolutionize your wardrobe—and give the big-league labels a run for their money. By Amy Larocca



STARTUP CHIC: Benjamin Cho, Michael Soheil, Behnaz Sarafpour, Anne Johnston, Maria Cornejo, Lucy Barnes, Tess Giberson, Jean Yu, and James Thomas.

PHOTOGRAPHED BY PATRIK ANDERSSON

THIS FALL, TWO OF FASHION'S SPLASHIEST designers—Stella McCartney and Alexander McQueen—will continue the style set's colonization of the formerly bloodstained block of West 14th Street between Ninth and Tenth Avenues. Though there will no doubt be boozy opening parties with generous gift bags and customers mincing their pencil-skirted ways down the sidewalk, those trend seekers probably won't realize that the *next* McCartney or McQueen may be right upstairs, threading a needle in a fabric-filled apartment. That very block is also home, in quarters less glamorous by an order of magnitude, to two of New York's most intriguing independent designers: Tess Giberson, a master of needlework, and Benjamin Cho, a junior couturier who makes sexy, hand-braided evening dresses. And that's not all: Behnaz Sarafpour, whose romantic gowns have poetry by the likes of Emily Dickinson sewn into the linings, works just around the corner out of her studio apartment, and one block north, Lucy Barnes is assembling bits of antique fabrics for patchwork skirts.

This season has bred a bumper crop of up-and-coming independent designers who are thriving not despite the economic slump but rather because of it. The label obsessions of the past few years are all but over; the new wisdom has it that if you're going to buy, it'd better be special. "Customers want an emotional attachment to things," says Ed Burstell, the vice-president of Henri Bendel. And that doesn't mean an attachment to a model or an ad campaign. "We can get a collection in that no one's heard of, and it will sell out," says Julie Gilhart, head buyer at Barneys. "It's just what people want right now. Connecting with a brand is one thing, but a soul connection is something totally different."

Which is not to say that the road to becoming an indie designer is smoothly paved. Over the past five years, the fashion world has fractured into a handful of conglomerates that have packed their stables with talent, not all of whom survived: Think Jil Sander, Miguel Adrover, Daryl K. And for every designer like Narciso Rodriguez or Katayone Adeli who stayed successful as an independent, there were dozens who couldn't; Eric Bergere, a talented Frenchman, recently closed his Paris atelier with this statement: "I don't know how an independent designer can make it today. Either you sell to a big group, or you work for one."

"If you want to advance at a comfortable pace, money is the hardest part," says Michael Soheil, who works out of his Thompson Street apartment, painstakingly crafting lean suits and leather jackets. Soheil studied fashion in Paris and worked for houses like Givenchy and Jill Stuart but decided that he'd never be happy designing under another person's name. "If you design for someone else, you do basics. When you're independent, people are looking to you for things that are more unusual. That's what I love to do." So he's proceeding with caution. "You have to make sure you don't go too fast or do too much," he says. "There's so much to figure out, like making contacts with factories, and then you have to find time to design, too."

"There's constantly something I need to do," agrees Sarafpour, who went out on her own after encouragement from her mentor, Isaac Mizrahi. Sarafpour funds much of her own label with a day job designing for Barneys' private line, though what she makes there isn't enough to allow her to delegate the day-to-day production of her own clothes. "I oversee production, shipping, everything!" she says with a laugh.

One way for designers to get backing without giving up their independence is to acquire a corporate sponsor like Shiseido or Moët et Chandon, which give grants of upwards of $20,000 to underwrite a runway show during Fashion Week. The show can help a designer attract the attention of international press and buyers. In return, the sponsor gets an association with the cutting edge of the design community. Both Sarafpour and Giberson have gone this route. "The only thing they wanted was that I serve everyone Ecco Domani wine at the show," says Giberson. "And for that, I got to do everything exactly the way I wanted it."

Other designers pack up a garment bag and hit the Lower East Side and Nolita, where a handful of boutiques cultivate newcomers. Anne Johnston was working as a stylist, not a designer, when Anna Kintz, an owner of Hedra Prue on Mott Street, started to sell a few of the linen skirts Johnston had been making for her friends. When the skirts sold out, Johnston realized she was onto something and started her own label, Martin. "It just sort of happened," she says. It sounds simple, but she's just as quick to note how hard it can be to manage a wholesale business with large, powerful stores.

Some designers don't bother with wholesale and don't seek out the sponsorship that makes a runway show possible. They rent a space on a (preferably) well-traveled block, make a few dresses, and give it a go. Jean Yu, 33, had been designing a small collection since she was a student at FIT, but she found that showrooms and agents were pushing her in directions that didn't suit her vision: "To me, finally having this store represents total independence." Her boutique on Crosby Street is a magical little place, where she works almost exclusively in silk—made-to-measure lingerie and soft, elegant dresses. She also has the luxury of spending hours with her clients. "I discuss the whole look with my client," she explains. "I even loan out my own jewelry and bags."

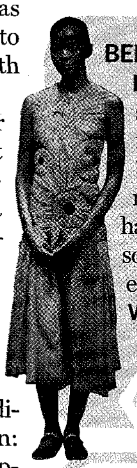
Buying from an independent designer doesn't mean you'll get a bargain; you may have to spend as much as you would for a Galliano. But you won't see yourself coming, *and* you won't have to suffer visions of your precious splurge knocked off by H&M. Sarafpour's favorite skirt last season was made from antique tablecloths; each one was different, and when she ran out, there were no more skirts.

Maria Cornejo, a favorite on New York's independent scene, has done it all. About twenty years ago, she designed with her then-partner a successful line called Richmond Cornejo out of London. Everything was outsourced; it was all very big-budget. These days, she sews in the back of her store, Zero, on Mott Street. "I did all of that, the shows, the financing, the editorial," Cornejo says. "And then I needed a real break." While she longs from time to time for a steady paycheck with someone else's signature on it, she wouldn't trade her shop for anything.

"I've got two kids," she says, laughing. "If I didn't have the store, I wouldn't socialize." ■

The Indie Buying Guide

Twelve new talents to check out for fall



BENJAMIN CHO

Known for: Exquisite detailing: In previous seasons, entire dresses have been crafted from braided silk fringe.

What to buy: Cocktail dresses. Cho's are decorated with bits of ribbon and his signature hand-braiding (from $1,500). Also great this season are leggings that resemble high-top sneakers, lacing all the way to the upper thigh ($750).

Where to buy it: Private order (917-606-0683).

Ribboned pink evening dress ($3,900)

ZERO

Known for: Comfortable separates with eye-catching, avant-garde cuts that call to mind Belgian greats like Anne Demeulemeester.

What to buy: Pegged cargo pants and an exceptional collection of deceptively simple capes, jackets, and coats (from $590 to $720).

Where to buy it: Zero (225 Mott Street; 212-925-3849); Barneys New York (660 Madison Avenue; 212-826-8900).

Celtic wool double-breasted coat ($720)

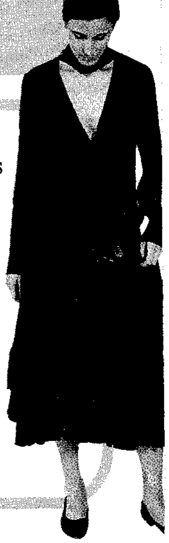
MINT

Known for: Affordable retro basics that are the slightly grown-up counterparts to what you'll find at Marc by Marc Jacobs—but they're trickier to get your hands on, so you won't suffer from Attack of the Clones.

What to buy: Bright, shrunken jackets, like a tweedy blazer in subtle aqua ($310) and a quilted Chinese-style coat ($310).

Where to buy it: Bergdorf Goodman (754 Fifth Avenue; 212-753-7300).

Printed wool sweater ($265) and jacket ($310)



JAMES THOMAS

Known for: Sophisticated urban clothes with an almost thirties-style drop waist. He's great for lean silhouettes and generous lengths.

What to buy: Thomas's draped tuxedo is the ultimate in louche chic (tuxedo jacket, $800, and pants, $520).

Where to buy it: Private Order at Greg Mills, Ltd., 212-391-0050.

Belted decolleté shirt dress ($570)

PHOTOGRAPHS: ANDREW MCCAUL (PRODUCTS); FIRSTVIEW.COM (MODELS).

BEHNAZ SARAFPOUR

Known for: Sarafpour's collections are polished, chic, and sophisticated. She does suiting well but is best-known for her soft-edged, romantic dresses and ankle-skimming skirts.

What to buy: We're wild for the floor-length, periwinkle Grecian gown with the poetry of Herman Melville inscribed in the seams ($1,740).

Where to buy it: Barneys New York (660 Madison Avenue; 212-826-8900); Kirna Zabête (96 Greene Street; 212-941-9656).

Pale pink satin gown ($1,430)

TESS GIBERSON

Known for: Handwork. Giberson spends between two and six hours on every garment. For some, she reinvents fabrics by delicately shredding and reworking them; for others, she creates texture with an accumulation of stitches.

What to buy: Boiled-wool knit tops. One in ivory has necklines made of lace and is hand-silk-screened with an autumnal scene by Giberson's husband, painter Jon Widman ($400).

Where to buy it: Seven (180 Orchard Street; 646-654-0156); Barneys New York.

White oxford with flower detailing ($595)

PETER SOM

Known for: What Som calls "maximal minimalism": sleek, pared-down designs executed with luxurious fabrics and techniques. Think Calvin Klein meets Helmut Lang meets Michael Kors.

What to buy: Wool-jersey pencil skirts with leather finishings ($375) and his sleek knit-and-leather trench ($1120).

Where to buy it: Henri Bendel (712 Fifth Avenue; 212-247-1100).

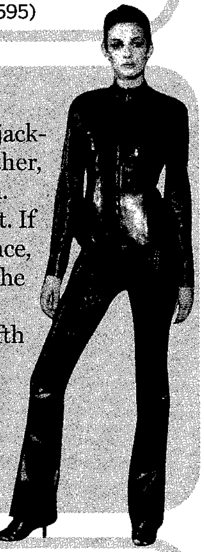
Red wool jacket with leather trim ($1,120)

MICHAEL SOHEIL

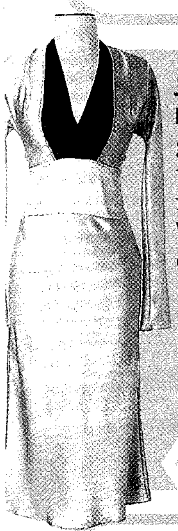
Known for: Tailoring. His best pants and jackets are made from the softest calf leather, which he ruches with a delicate precision.

What to buy: Go for a narrow leather suit. If you don't have the guts to wear it all at once, there's much mileage to be gotten from the separates ($200–$2,500).

Where to buy it: Henri Bendel (712 Fifth Avenue; 212-247-1100).



Leather pants ($1,210) and jacket ($1,100)



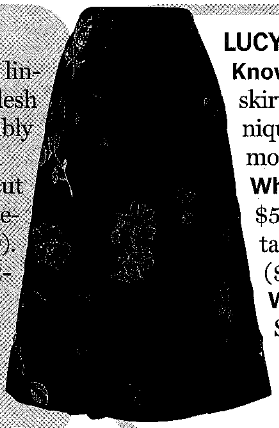
JEAN YU

Known for: The softest silk made-to-measure lingerie (she's at work on slips to match every flesh tone) and fancy silk dresses that are incredibly feminine, with subtle Deco touches.

What to buy: Invest in a handmade, bias-cut dress. The frocks are dressy, precious, and likely to be in your closet forever ($1,100–$1,800).

Where to buy it: 3 7=1 (37 Crosby Street; 212-226-0067).

Peach silk dress with chiffon insets ($1,180)



LUCY BARNES

Known for: Sweetly sentimental dresses and skirts that incorporate vintage fabrics and techniques. Barnes's workshop produces some of the most beautiful embroidery in town.

What to buy: Delicate, lacy camisoles ($100–$500) and patchwork skirts incorporating vintage fabrics, hand-beading, and embroidery ($1,000–$1,600).

Where to buy it: Lucy Barnes (117 Perry Street; 212-647-0149).

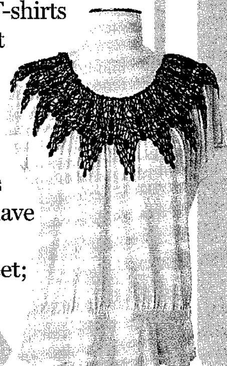
Black velvet patchwork skirt ($1,150)

MARTIN

Known for: Hip and sweet streetwear: fancy T-shirts and rock-star jeans with some of the lowest rises in town.

What to buy: Go for the tops. Grecian draping is designer Anne Johnston's specialty, and she applies it to soft jersey T-shirts ($109–$175). Also, try her knee-length skirts in basic fabrics; they're demure, but they have tough, shredded edges ($265).

Where to buy it: Martin (206 East 6th Street; 212-358-0011).



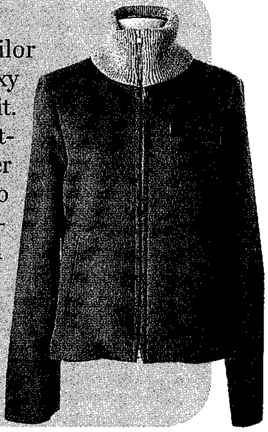
Burnt-out top with jersey and lace ($187)

ULLA JOHNSON

Known for: Masculine classics—sailor trousers, henley tees—shrunken to sexy proportions. Johnson's specialty is her fit.

What to buy: "I've spent forever perfecting my pants!" Johnson explains of her slouchy flat-front trousers ($220). Also exceptional are her sweaters: fitted cashmeres with touches like leather-covered duffle buttons ($290–$365).

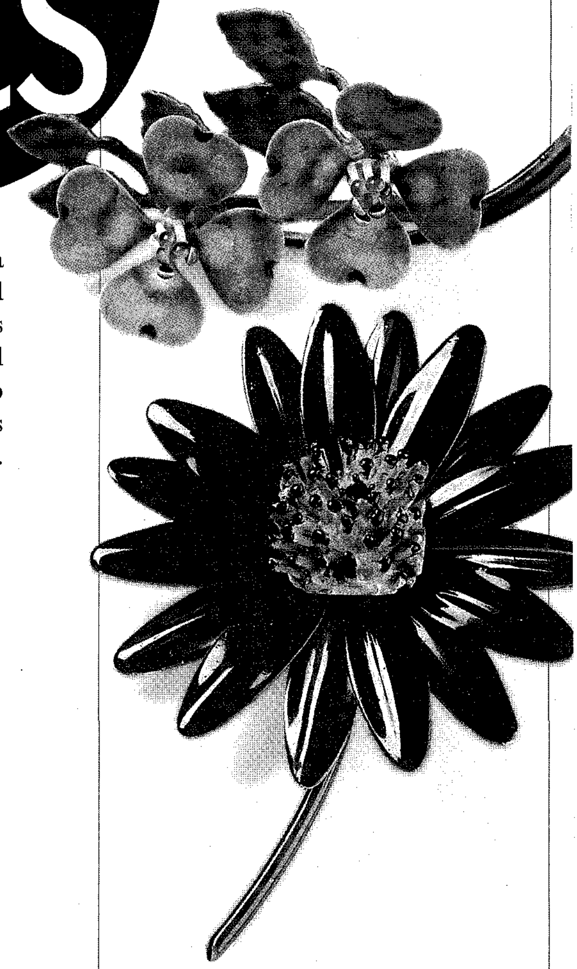
Where to buy it: Hedra Prue (281 Mott Street; 212-343-9205).



Funnel-neck camel jacket ($505)

Best Bets

RIMA SUQI

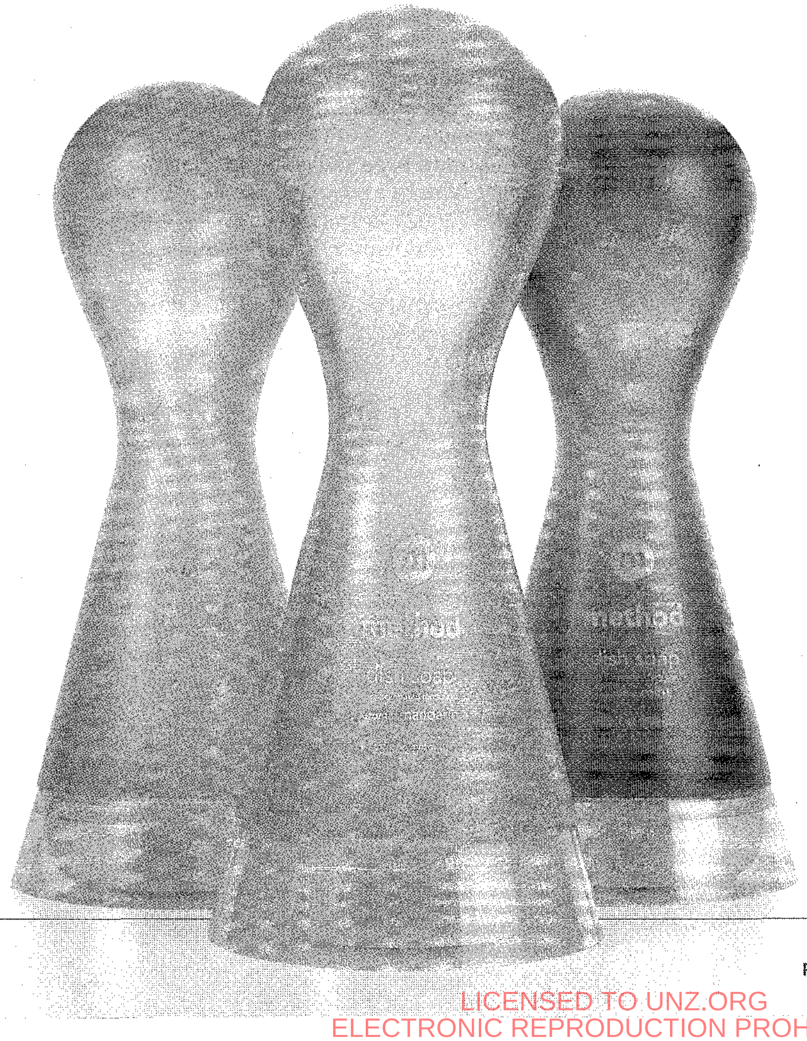


Clean Sweep Method's new liquid dish soap is about as stylish as a cleaning product can get. The fragrances (orange, cucumber, mint, and lavender) were developed with help from the people who created Gucci's Rush and Ralph Lauren Romance. The ingenious packaging was designed by Karim Rashid. It literally stands inverted on the counter (who'd want to hide this chic bottle?), ready for use. Squeeze the container, soap comes out; stop squeezing and the valve reseals, leaving no mess on the counter ($9).

► **GRACIOUS HOME**
1992 Broadway, at 67th Street/212-231-7800

► **THE TERENCE CONRAN SHOP**
407 East 59th Street/212-755-9079

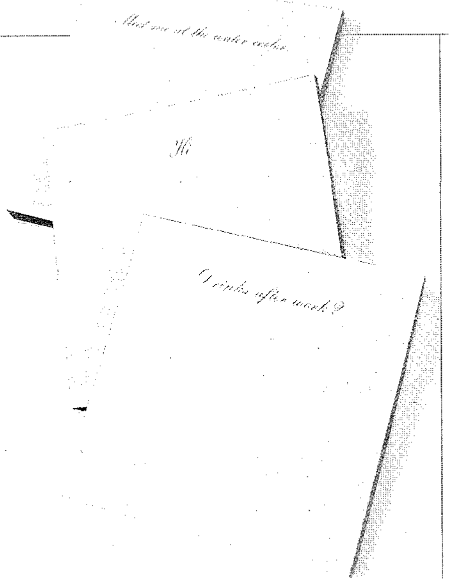
► **MXYPLYZYK**
125 Greenwich Avenue/212-989-4300



Costume Party Some of the most collectible sixties-era costume jewelry was made by Robert Originals. Kentshire Galleries now has a cache of these colorful pieces—necklaces, pins, and earrings embellished with fabulous florals, kitschy cherries, snails, frogs, and fruit. The collection ranges from $100 to $875.

► **KENTSHIRE AT BERGDORF GOODMAN**
754 Fifth Avenue, at 58th Street
212-753-7300

PHOTOGRAPHED BY TED MORRISON.

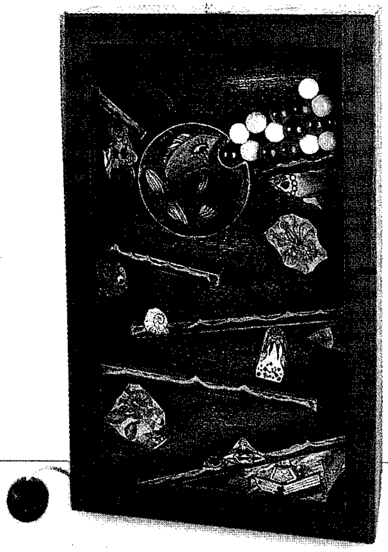


Take Note Kate Spade's quirky sense of humor always finds its way into her designs. Her latest, a set of three pads of stickies, features headings like HI, or the mysterious MEET ME AT THE WATER COOLER, or our favorite, DRINKS AFTER WORK? ($12).

► **KATE SPADE**
454 Broome Street/212-274-1991

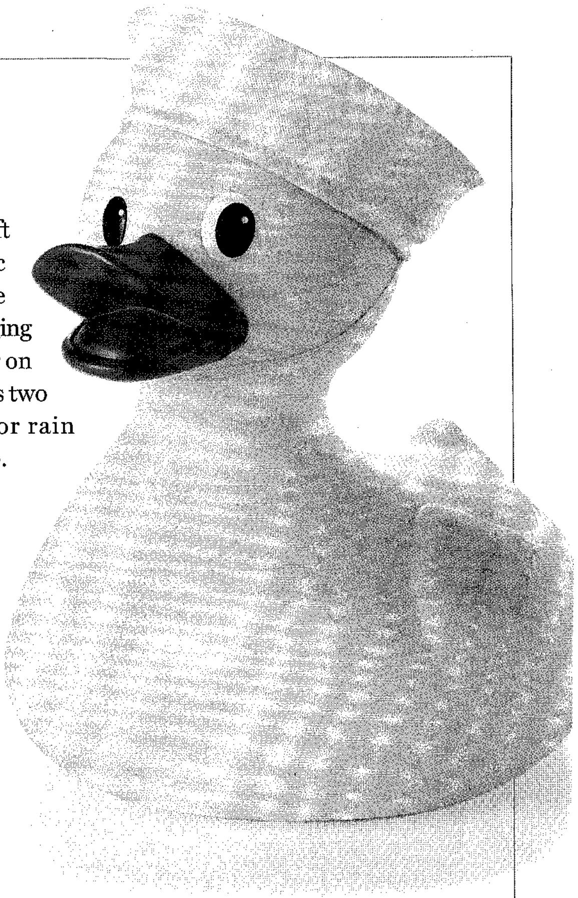
On a Roll The logic of this folk art–ish gem is a bit fuzzy (after all, who puts gumballs *into* a machine?), but try it and you'll be addicted. Drop a ball into the box (available in a choice of aquatic, golf, cat, and bug themes) and watch the figures spin and twirl as it rolls down to the bottom—and, yes, you get it back ($89.99).

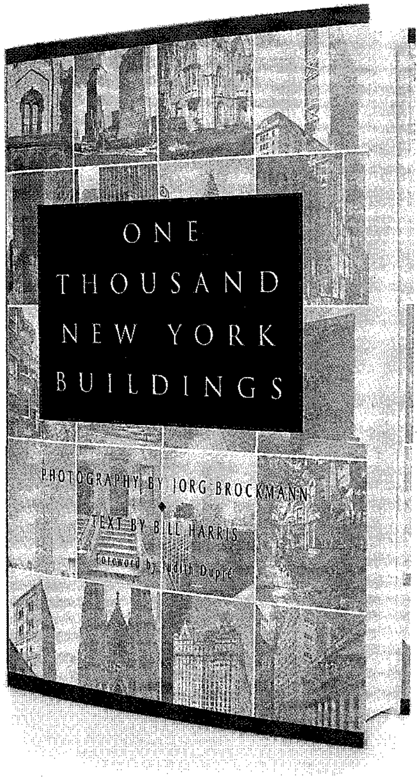
► **FELDMANS IV**
1190 Madison Avenue,
at 87th Street/212-289-2026



Lucky Duck A fun house gift for summer could be this gigantic yellow rubber duck. Just picture Duckie as the life of the party, hanging out by the pool, in the Jacuzzi, or on the fire escape, wearing one of his two interchangeable hats (sailor or rain slicker), with more to come ($15).

► **CASWELL-MASSEY**
518 Lexington Avenue,
at 48th Street/212-755-2254




ONE THOUSAND NEW YORK BUILDINGS
PHOTOGRAPHY BY JORG BROCKMANN
TEXT BY BILL HARRIS
Foreword by Judith Dupré

Building Sights Fans of New York's architecture will love Bill Harris's new book, *One Thousand New York Buildings* (Black Dog & Leventhal). Its 576 pages are filled with photographs, maps, and loads of building (new and old) trivia. For instance, it tells you that before it became a co-op in 1961, a seventeen-room apartment (including six bathrooms and eight fireplaces) in the Dakota rented for $650 a month. Ah, the good old days ($34.98).

► **URBAN CENTER BOOKS**
457 Madison Avenue, at 51st Street
212-935-3595

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FIT TO TRAVEL: From left, bags by Gap, Nine West, Banana Republic, and Etienne Aigner.

PHOTOGRAPHED BY MELISSA PUNCH.

Baggage Check

Whether you're running for the Jitney or just heading to the gym, you'll love these new duffels.

IF YOU'RE LIKE US, YOU WALK around with a lot of baggage (no, we're not talking psychological). Gym bags, weekend bags, tote bags—the list is endless. What about one inexpensive bag that does it all? Here are four of the latest and best bargains; they're chic enough for a jaunt to Nantucket and won't have you dipping into vacation funds.

Etienne Aigner's stylish oversize tote bag ($68) comes in red, navy, or black denim. For a more casual look, try **Banana Republic**'s taupe weekender ($98), in a chic, easy-to-clean khaki canvas with brown leather straps. **Gap**'s roomy nylon bag ($49.50), in neutral khaki or black, is sharp enough for practically any trip and—a bonus—it's virtually indestructible. For hard-core urbanites, **Nine West** offers a swanky new line of duffels ($115); the one shown here, in dark denim with red *faux*-leather accents, can easily go from a Jersey-shore cottage to your office on Madison Avenue. BETSY GOLDBERG

Picks of the Week

Sales beginning Wednesday, July 31, through Tuesday, August 6.

Katayone Adeli's seriously chic women's fashion is up to 80 percent off at the sample sale. Trousers are $50. 234 W. 39th St., tenth fl.; A.E., M.C., V.; 7/31 and 8/1 (9–6).

Zitomer Z Spot, the fancy dog-and-cat-accessory store next door to the pharmacy, is closing for a month of renovations, and offering half off all stock. Super stylish dog carriers from Paw & Chic are $75; cute woolly dog sweaters by Coverknit are $58. 965 Madison Ave., near 76th St. (212-472-4960); A.E., M.C., V.; 7/31–8/11 (Mon.-Sat. 9–7; Sun. 10–6).

Pratesi is discounting the crème de la crème in crisp Italian linens by 30 percent: A queen set from the Chianti collection is $1,071. 829 Madison Ave., at 69th St. (212-288-2315); A.E., M.C., V.; 8/5–8/31 (Mon.-Sat. 10–6).

Pumpkin Maternity's stylish clothes have cosseted the pregnant bellies of everyone from Vanessa Williams to Celine Dion. At the sale, loads of flirty sundresses, casual trousers, and tank tops are 40 to 75 percent off; low-slung Capris were $98, are now $49. 407 Broome St. (212-334-1809); A.E., M.C., V.; 8/1–8/14 (Mon.-Sat. noon–7; Sun. noon–5).

Christofle's luxury porcelain tableware can be yours for half off ($50 to $200). 680 Madison Ave., near 62nd St. (212-308-9390); A.E., M.C., V.; 8/1–8/15 (10–6); 8/3 and 8/10 (10–5:30).

Fishs Eddy has uncovered a stash of unused vintage china from the '21' Club restaurant. It's on sale for 30 percent off. Dinner plates, glasses, soup bowls, and more are $2.45 to $10.50. For store locations and hours, call 212-420-9020; A.E., M.C., V.; 7/31–8/13. ■

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Avirex – *652 Broadway* – 254-3030
B&H Photo-Video – *34th St. at Ninth Ave.* – 444-6636
Bloomingdale's – *1000 Third Ave.* – 705-2000
Bumble & Bumble – *160 East 56th St.* – 521-6571
CFM Gallery – *112 Greene St.* – 226-1041
Coda Gallery – *472 Broome St.* – 334-0407
Continental Galleries – *519 Lexington Ave.* – 888-2111
D. Esse Spa – *350 Hudson St.* – 206-1655
Daphne – *467 Amsterdam Ave.* – 877-5073
Extraordinary – *251 East 57th St.* – 223-9151
Faina European Skin Care – *315 West 57th St.*– 245-6557
Flying Cranes Antiques – *1050 Second Ave.* – 223-4600
Georg Jensen – *683 Madison Ave.* – 759-6457
Grant Gallery – *7 Mercer St.* – 343-2919
Isabella Day Spa – *794 Lexington Ave.* – 832-0431
Jeanmarie Gallery – *1057 Second Ave.* – 486-8150
Jennifer Tyler – *986 Madison Ave.* – 772-8350
Le Belle Epoque – *280 Columbus Ave.* – 362-1770
Le Cachet – *39 East 30th St.* – 448-9823
Macy's – *Broadway at 34th St.* – 695-4400
Mai – *48 West 39th St.* – 719-3888
The Manhattan Art & Antiques Center –
1050 Second Ave. – 355-4400
N. Peal Cashmere – *5 West 56th St.* – 333-3500
NBA Entertainment – *666 Fifth Ave.* – 515-6221
Oasis Day Spa – *108 East 16th St.* – 254-7722
One Park Ave. – 254-7722
Peter & Company – *45 East 34th St.* – 779-4747
Rehs Galleries – *5 East 57th St., 8th Floor* – 355-5710
Selima Optique – *59 Wooster St.* – 343-9490
899 Madison Ave. – 988-6690
84 East 7th St. – 260-2495
The Shops at Grand Central Terminal –
42nd St. & Park Ave. – 340-2210
Silver Star Spa – *6 West 48th St.* – 921-8858
Spa Sun – *26 West 20th St.* – 337-0020
Tall, Etc. – *46 West 39th St.* – 840-9005
The Showplace – *40 West 25th St.* – 633-6063
Toys 'R Us – *Broadway & 44th St.* – 646-366-8800
Weiss & Mahoney – *142 Fifth Ave.* – 675-1915
Wempe – *700 Fifth Ave.* – 397-9000

RESTAURANTS

Alamo – *304 East 48th St.* – 759-0590
Alonzo's – *302 East 45th St.* – 808-9373
Baldoria – *249 West 49th St.* – 582-0460
Bar Code – *1540 Broadway* – 869-9397
Ben's Kosher – *209 West 38th St.* – 398-BENS (2367)
Bice – *7 East 54th St.*– 688-1999
Barolo – *398 West Broadway* – 226-1102
Bukhara Grill – *230 East 58th St.* – 339-0090
Café Deville – *103-105 Third Ave.* – 477-4500
Candela – *116 East 16th St.* – 254-1600
Caviarteria – *502 Park Ave.* – 759-7410
Chelsea Brewing Company –
Chelsea Piers, Pier 59 – 336-6440
Cinnabar – *235 West 56th St.* – 399-1100
Ci Vediamo – *1431 Third Ave.* – 650-0850
The Cornelia Street Café – *29 Cornelia St.* – 989-9319
Cotton Club – *666 West 125th St. – 663-7980*
Culture Club – *179 Varick St.* – 243-1999
Polly Esther's – *186 West 4th St.* – 924-5707
Decade – *1117 First Ave.* – 835-5979
Disco Teche – *17 West 19th St.*– 352-9999
Dish of Salt – *133 West 47th St.* – 921-4242
Fino Restaurant – *4 East 36th St.* – 689-8040
Foley's Fish House –
Renaissance NY Hotel, 714 Seventh Ave. – 261-5200
The Four Seasons – *99 East 52nd St.* – 754-9494
Gotham Comedy Club – *34 West 22nd St.* – 367-9000
Grace's Trattoria – *201 East 71st St.* – 452-2323
Halcyon – *The Rihga Royal Hotel,*
151 West 54th St. – 468-8881
Hard Rock Café – *221 West 57th St.* – 489-6565
Haru – *280 Park Ave.* – 490-9680
205 West 43rd St.– 398-9810
Hatsuhana – *17 East 48th St.* – 355-3345
Heartland Brewery – *127 West 43rd St.* – 646-366-0235
Hudson Bar & Books – *636 Hudson St.* – 229-2642
Jazz @ The Cajun – *129 Eighth Ave.* – 691-6174
Jubilee – *347 East 54th St.* – 888-3569
La Mediteranée – *947 Second Ave.* – 755-4155
La Vela – *373 Amsterdam Ave.* – 877-7818
L'Absinthe – *227 East 67th St.* – 794-4950
Le Bateau Ivre – *230 East 51st St.* – 583-0579
Le Café Crème Madison –*165 Madison Ave.* – 679-8077
Le Madeleine – *403 West 43rd St.* – 246-2993
Letizia Amore – *1374 First Ave.* – 517-2244
Lucky Cheng's – *24 First Ave.* – 995-5500
Martini's – *810 Seventh Ave.* – 767-1717
Meli Melo – *110 Madison Ave.* – 686-5551
Mickey Mantle's – *42 Central Park South* – 688-7777
Moran's – *146 10th Ave.* – 627-3030
Nebraska Beef – *15 Stone St.* – 952-0620
Nino's – *1354 First Ave.* – 988-0002
Nino's Positano – *890 2nd Ave.* – 355-5540
Osso Buco – *88 University Place* – 645-4525
1662 Third Ave. – 426-5422
Petrosian – *58th St. at Seventh Ave.* – 245-2214
Pig 'n' Whistle – *922 Third Ave.* – 688-4646
Planet Hollywood – *1540 Broadway* – 333-7827
Roth's Steakhouse – *680 Columbus Ave.* – 280-4103
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Sardi's – *234 West 44th St.* – 221-8440
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Sushi Sen-Nin – *49 East 34th St.* – 889-2208
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Touché – *308 East 6th St.* – 979-8787
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Trattoria Trecolori – *133 West 45th St.* – 997-4540
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Tse Yang – *34 East 51st St.* – 688-5447
Turkish Kitchen – *386 Third Ave.* – 679-1810
Turtle Bay – *987 Second Ave.* – 223-4224
Via Brasil – *34 West 46th St.* – 997-1158
Vuli – *134 East 48th St.* – 583-0847
West Bank Cafe – *407 West 42nd St.* – 695-6909
Woo Lae Oak – *148 Mercer St.* – 925-8200
World Yacht – *Pier 81, West 41st St.* – 630-8100
Zanzibar – *645 Ninth Ave.* – 957-9197
Zocalo – *174 East 82nd St.* – 717-7772

THEATER

Aida – *Palace Theater, 47th & Broadway* – 307-4747
Beauty and the Beast – *Lunt-Fontane Theater,*
46th & Broadway – 307-4747
Cabaret – *Studio 54, 254 West 54th St.* –
239-6200/800-432-7250
Chicago – *Shubert Theater, 225 West 44th St.* – 239-6200
Forbidden Broadway – *Douglas Fairbanks Theater,*
432 West 42nd St. – 239-6200
42nd Street – *Ford Center, 213 West 42nd St.* – 307-4100
The Full Monty – *Eugene O'Neill Theater,*
230 West 49th St. – 239-6200
The Graduate – *Plymouth Theater,*
236 West 45th St. – 239-6270
Harlem Song – *Apollo Theater,*
253 West 125th St. – 307-7171
I'm Not Rappaport – *Booth Theater,*
222 West 45th St. – 239-6200
The Lion King – *New Amsterdam Theater,*
42nd St. & Broadway – 307-4747
Love, Janis – *Village Theater, 158 Bleecker St.* – 307-4100
Mama Mia – *Winter Garden Theater,*
Broadway & 50th St. – 563-5544
Metamorphosis – *Circle in the Square,*
Broadway & 50th St. – 239-6200/800-432-7250
Naked Boys Singing – *Actor's Playhouse,*
100 Seventh Ave. South – 239-6200
Our Sinatra – *The Reprise Room,*
245 West 54th St. – 239-6200
The Prince and The Pauper – *Lamb's Theater,*
120 West 44th St. – 239-6200
Proof – *Walter Kerr Theater, 219 West 48th St.* – 239-6200
Stomp – *Orpheum Theatre,*
Second Ave. & Eighth St. – 477-2477
Thoroughly Modern Millie – *Marquis Theatre,*
Broadway & 46th St. – 398-8383

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Museum of Modern Art – *33 West 53rd St.* – 708-9400
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VIP Yacht Cruises –
www.vipyachtcruises.com – 201-866-6264
City Pass – *www.citypass.com* – 707-256-0490
City Harvest – *www.cityharvest.org* – 917-351-8700
Whitney Museum of American Art –
925 Madison Ave. –1-800-WHITNEY

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Carabellas – *www.conciergeny.com* – 396-4007

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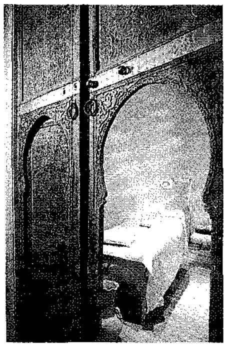
IN new york
MAGAZINE

Beauty

BETH LANDMAN KEIL

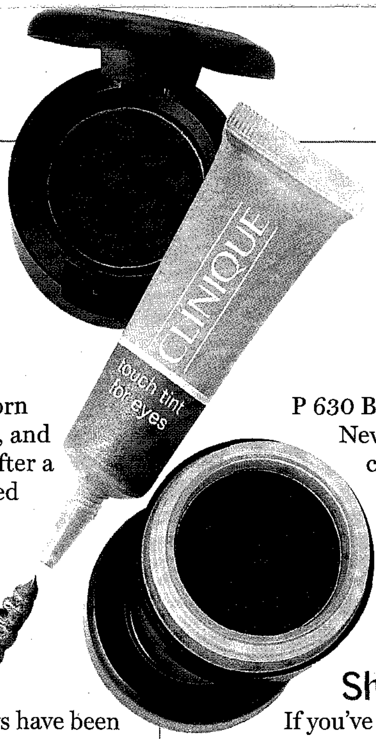
Milles Away

After nine years, the Millefleurs Spa Mondial, a longtime favorite with the Tribeca crowd, has set its sights on a more uptown clientele. Two months ago, a branch opened in a luxe townhouse on the Upper East Side (26 East 64th Street; 212-527-9907), and a small outpost in Southampton (33 Henry Road; 631-287-2459) is just being finished. Like the flagship, the uptown branch has an exotic feel, with *faux*-stone walls, wooden doors that owner Gina Michael had flown in from Morocco, and North African candles and incense. Apart from standard fare, including eight different facials, there are more unusual offerings, like henna tattoos, belly-dancing classes, and children's massage. The East End spa, which is part of a bed-and-breakfast, offers facials, wraps, and massage on the premises and at the nearby Omni fitness center. It's charming, if a bit more rustic than the original. But you may not mind the well-worn house, semi-private baths, and slightly overgrown lawn after a few laps in the 50-foot tiled pool, followed by a strong massage and a soak in the candlelit hot tub.



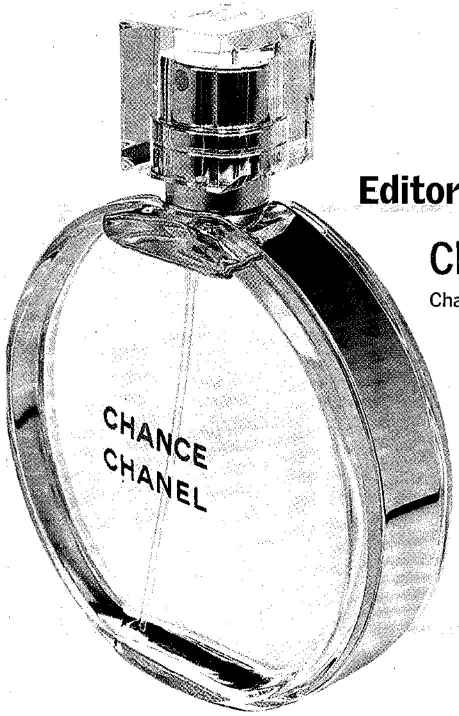
Make Your Brown Eyes Blue

Blue eyeliners and shadows have been making their comeback for a while now—who can forget the rash of electric turquoise kohl pencils that hit the stores last spring?—but now blue is taking on a more wearable tone, with deep, smudgy hues that are as easy to pull off as the tried-and-true browns we've been using for years. The shadows give this fall's smoky eye a touch more richness than standard charcoal, and they're easily paired with blacks and grays. "These blues are not the tacky bright colors of the past," observes makeup artist Kimara Ahnert. "They are more sheer and modern-looking." Blues with sea undertones work best on olive-tone skins, while soft violets complement fairer types. Among the most versatile are Clinique's Blue Pearl Touch Tint for Eyes in a tube ($13.50 at Bloomingdale's), M.A.C's Plumage (available in late August at Macy's for $12.50), Lorac's Blue Ice and Sapphire ($16 at Henri Bendel), and Shu Uemura's P 630 Blue ($18 at Barneys New York). One caveat: Remember to apply them with a careful hand, or you'll end up looking like you've got a shiner.



Short Cut

If you've been tempted to permanently knock the frizz out of your tresses with Japanese thermal reconditioning—in which mild chemicals are ironed into the hair, leaving locks sleek and flat, impervious to the summer's most humid weather—but you haven't been willing to make the time commitment (over four hours, a long haul for even the most patient salon addict), help is on the way. Salon Ishi (70 East 55th Street; 212-888-4744), which almost five years ago was one of the first hair salons to bring the process to New York, has introduced "express service," in which four stylists work on you at once and get you out of the chair in just over two hours. Though it's twice the usual price for the procedure—a frightening $1,000 and up—the benefits last as long as a perm (though you may need a touch-up after six months). Just think of the time and money you'll save on blowouts.

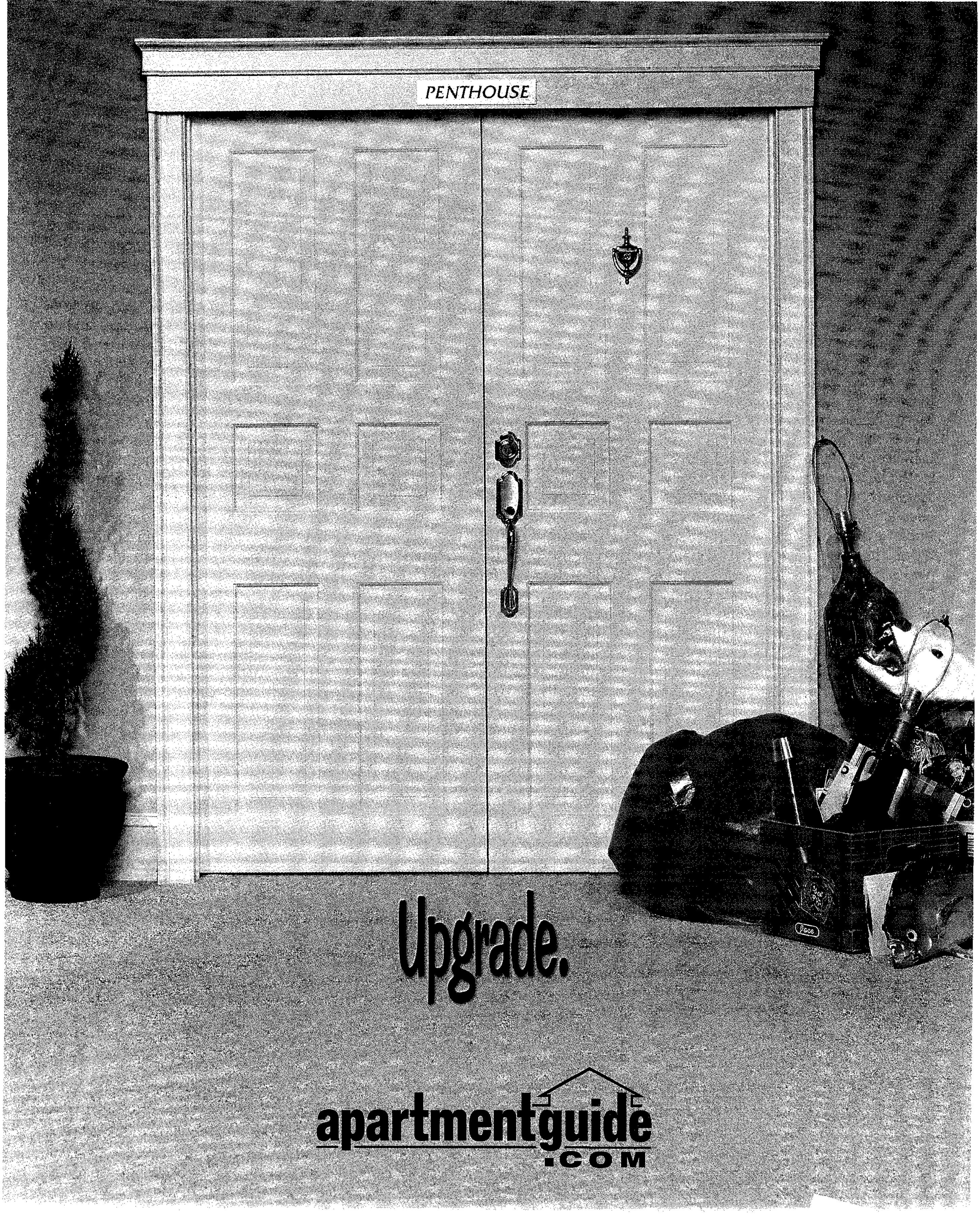


Editor's Pick

Chance by Chanel

Chanel is introducing a new fragrance for fall, but it's not aimed at the couture house's traditional soigné audience. Chance, due in stores in September, is Chanel's first scent for girls in their teens and twenties who love their mothers' sophisticated perfumes but are not quite ready for them. The light and flirty scent, a combination of floral and spicy elements, is a design departure for the company as well—Chance comes in a round bottle rather than Chanel's classic square shape. Fifty dollars for the 1.7-ounce eau de toilette at Chanel boutiques and Saks Fifth Avenue.

PHOTOGRAPHS: JOE SCAFURO, LISA SHIN (PRODUCTS).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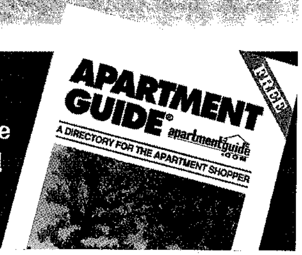
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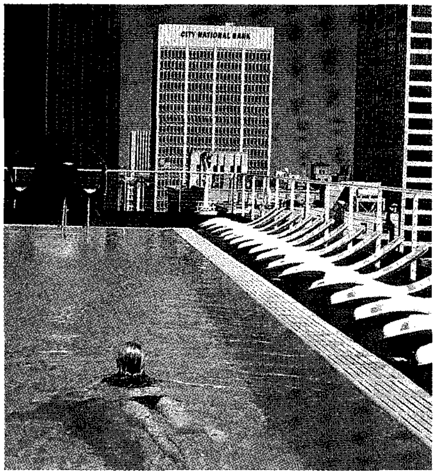
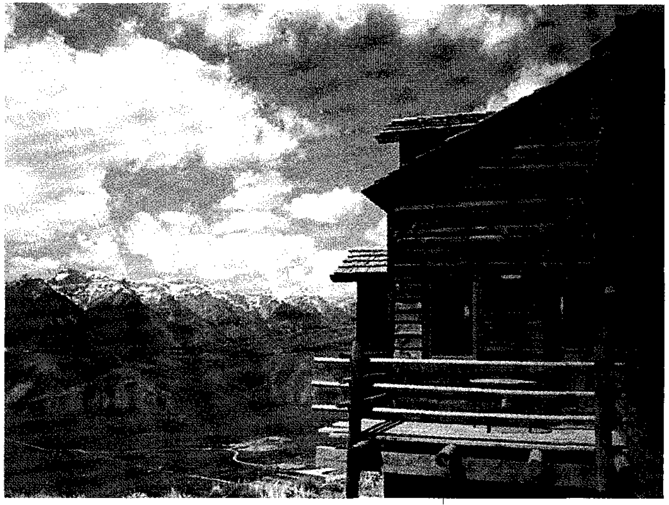
Travel

TARA MANDY

Eastern Standard Time

After a three-year lull, hotelier André Balazs is stepping things up a notch. Typically slow with new projects (the Mercer Hotel in Soho was eight years in the making), the man who revitalized Hollywood's Château Marmont and created Shelter Island's Sunset Beach is planning a luxury Caribbean launch on St. Barth—just a few months after the May opening of his Downtown L.A. Standard (pictured). This coming winter, once Mercer designer Christian Liaigre's "funky" renovations to St. Barth's Sereno Beach Hotel are finished, Balazs plans to reopen the property with a new name, Les Pêcheurs. Next up: In a bold show of faith in downtown real estate, groundbreaking begins early next year in Tribeca, at Balazs's new Broadway Hotel on Grand Street, featuring loft-style spaces and cast-iron architectural accents. BETSY GOLDBERG





Cheaper Thrills

Next month, Leading Hotels of the World will tweak its year-old Website, Luxres.com, by adding LuxRes Exclusives, a last-minute discount service that stands out from other Internet travel-bargain sites by offering 20 to 40 percent off rates at the hotels and resorts you actually *want* to stay at—i.e., the ones that belong to the Leading, Relais & Châteaux, and Raffles International luxury categories. Expect discounts to become available two to four weeks in advance. About 30 hotels have already signed on, including the Old Course at St. Andrews, Hôtel Plaza Athénée in New York, and Lausanne Palace Hotel in Switzerland. By year's end, the selection is expected to be closer to 100, and will extend to discounts on luxury cruises and villa rentals as well.

Creek Show

Getting rubbed, soaked, and lathered all day is nice enough, but we prefer matching our spa experiences with something more strenuous, like having that manicure after we've been rock-climbing, or soaking in a warm mud bath after a day skiing the backcountry. That's the idea behind Jackson Hole's Wilderness Adventure Spa at Spring Creek Ranch, which opens at the end of this month. Overlooking the Grand Tetons, the spa utilizes 1,000 acres to offer fitness and spa services like reiki-on-horseback (synergizing the horse's energy with your own), acu-yoga in the midst of a stand of Aspen trees, and meditation classes held around a bonfire. Guests can spend their days playing hard (horseback riding, whitewater rafting, fly-fishing, skiing, dog-sledding), then soothe aching muscles at the spa. The resort will offer rustic rooms with handmade pine furniture, stone fireplaces, and stunning mountain views. (800-443-6139; doubles from $150.)

DEAL OF THE WEEK

Taos is suddenly the rage, and for travelers wondering why Julia picked this eclectic Southwest town for her wedding, our favorite hideaway, the Fechin Inn, is offering its cozy rooms to *New York* Magazine readers for 25 percent off during November. Call 800-746-2689 before the end of August, and mention this page; doubles from $109.

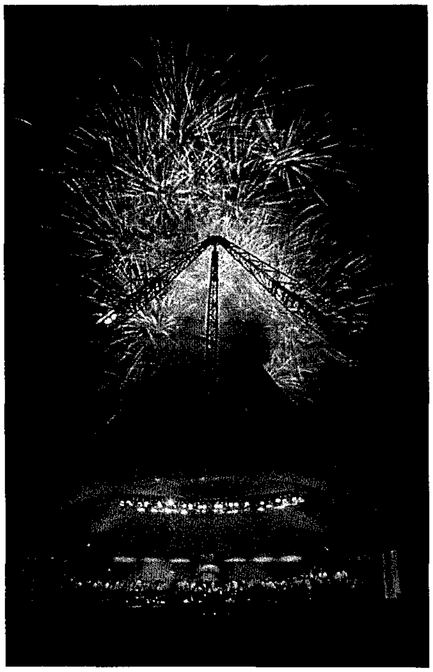
etc.

BOSTON UNCOMMON Boston welcomes Nine Zero, the city's newest boutique hotel since Fifteen Beacon, with the usual Frette linens and Web-ready TVs (doubles from $199; 866-NINEZERO). And watch for the Ritz-Carlton, Boston, reopening in October after a $45 million redo, and Hotel Commonwealth, debuting in Kenmore Square this winter. **SPEED THRILLS** This summer, guests at Casa Palmero in Pebble Beach, California, get keys to an Aston Martin (pictured). Ask for the speedster when booking your room, then take her for a spin along 17-Mile Drive (800-654-9300; rooms from $625). **SEA FOOD** The cruise industry is finally going after those elusive food snobs; Cunard Line just signed Todd English to design a restaurant called, simply, Todd English, for its $800 million flagship *Queen Mary 2,* which debuts in 2004 (800-7-CUNARD). **CAY CLUB** Musha Cay, the private Bahamian island popular with Oprah, Robin Williams, and Steve Martin, used to have a one-week, $325,000 minimum; now it has generously reduced its rate to $20,000 for three nights for groups of seven or fewer, and $38,750 for 20 to 24 (through November, 877-889-1100).

PHOTOGRAPHS: MIDDLE, TIM STREET PORTER.

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



EXPLOSIONS OF SOUND: The Philharmonic takes to the parks.

MOVIES

Austin Powers in Goldmember

Mini-Me, Fat Bastard, Dr. Evil, and, of course, the randy dental disaster area himself return for Part III. This time, he's slipped into the seventies, trading cheesy Swinging London references for disco schlock. **(Opens July 26; see Peter Rainer's review, page 66.)**

THEATER

Hairspray

The John Waters film that made a star of Ricki Lake becomes a Broadway musical, with Harvey Fierstein perfectly cast in Divine's former role. **(In previews for an August 15 opening; see listing, page 82.)**

BOOKS

Confederacy of Silence

After college, Richard Rubin ended up a reporter in small-town Mississippi and was surprised to find affection (one neighbor jokingly calls him "you ol' Yankee Jew"). But the currents beneath the neighborliness drove him away—and erupted, six years later, in a local hero's murder. **(Atria, $26; in bookstores now.)**

NIGHTLIFE

The Avalanches

These Australian electronic-music-makers skip through genres with abandon in search of that elusive groove. Their debut CD, *Since I Left You*, was a critical favorite of 2001; this coming week, they're in from Melbourne to play Centro-Fly. **(August 3; see listing, page 106.)**

ART

The Age of Impressionism

More than 80 paintings lent by Copenhagen's Ordrupgaard Collection, assembled by a Danish art lover who, a century ago, committed his fortune to building a world-class Impressionist museum. The Metropolitan hosts his legacy (while the museum back home is being renovated) through September 8. **(See listing, page 88.)**

CLASSICAL MUSIC

The New York Philharmonic's Concerts in the Parks

The Phil visits all five boroughs, starting with Central Park's Great Lawn on July 24 (Dvorák, Sibelius) and winding up back there on August 1 (Rossini, Saint-Saëns, Rachmaninoff). **(See listings, page 104.)**

RESTAURANTS

In Celebration of Julia

She's the woman who enlightened America about food—and, more than anyone, the reason you're not having tuna casserole and canned vegetables for dinner tonight. Thank Julia Child in person at the French Culinary Institute's L'Ecole, one of twenty U.S. restaurants celebrating her 90th birthday, at this fund-raiser for her scholarship foundation. *Bon appétit!* **($275; call 646-254-7506 to reserve.)**

THANK HEAVEN FOR BIG GIRLS: *Hairspray,* in previews at the Neil Simon.

TOP five

Bar Jukeboxes

"Dude—more U2!" seems to be the usual method of stocking jukeboxes. But at a few bars around town, the music choices are eclectic and thoughtful. Here, great spots to be your own D.J.

1. Rudy's Bar

A grotty throwback to the glory days of Hell's Kitchen, where the only thing better than the $7 pitchers is the jazz- and blues-heavy jukebox, with artists from Herbie Mann to Willie Dixon to Muddy Waters. **(627 Ninth Avenue, near 44th Street; 212-974-9169.)**

2. Joe's Bar

The smoke can be suffocating (even for pack-a-dayers), but the beer's cheap, and no other bar offers better country, from the true blue (Merle Haggard, Patsy Cline) to the crossovers (Faith, Shania). **(520 East 6th Street; 212-473-9093.)**

3. O'Connors

If you can tear yourself away from the stream of vintage sitcoms on the TV, you'll find equally time-warped CDs on the juke: obscure sixties British invasion (the Small Faces, the Zombies, the Pretty Things) and seventies power-pop (Big Star, the Raspberries). **(39 Fifth Avenue, near Bergen Street, Brooklyn; 718-783-9721.)**

4. Boat

An extensive beer selection, working fireplace, and plenty of seats round out the draw for Brooklyn hipsters, who come to take over the indie-rock juke, replete with Slint, Iggy Pop, Dinosaur Jr., Kraftwerk, Sonic Youth, Pell Mell. . . . **(175 Smith Street, near Warren Street, Brooklyn; 718-254-0607.)**

5. Dick's Bar

Regulars miss the porn-playing TVs, but this gay dive bar in the East Village still draws a crowd, with New York's best New Wave (Nina Hagen, Lene Lovich) and punk (the Adverts, X-ray Spex). **(192 Second Avenue; 212-475-2071.)**

TARA MANDY

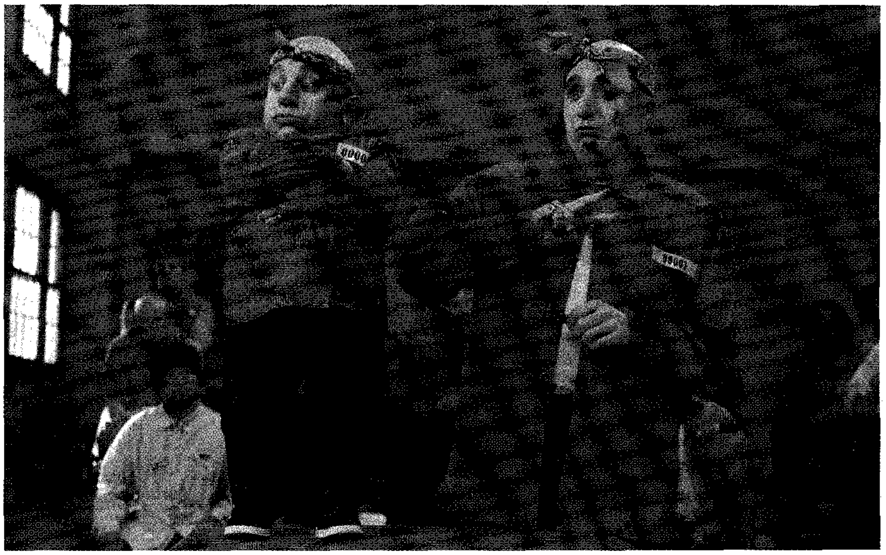
PHOTOGRAPHS, FROM TOP: CHRIS LEE; ANDREW ECCLES.

MOVIES PETER RAINER

Spy Hard

Nobody does it better than Austin Powers—except perhaps his frisky father, Nigel, played by Michael Caine. *K-19: The Widowmaker* keeps the submarine-movie genre afloat.

IS IT MY IMAGINATION, OR ARE AUSTIN Powers's teeth straighter? In his new frolic, **Austin Powers in Goldmember**, the International Man of Mystery has been somewhat crowded out by all the other specialty characters played by Mike Myers, not only Dr. Evil and the skanky Fat Bastard but a new and not terribly amusing one: Goldmember, a Dutch metallurgist who lost his genitalia in a smelting accident and, understandably, wants to take over the world. Just about everybody from the first two Austin Powers movies makes an appearance, along with Beyoncé Knowles from Destiny's Child and a gaggle of surprise celebrity walk-ons. It's a varsity show for people who can't get enough potty jokes. I wish the Austin Powers movies hadn't become such a big industry—some things are better left small. But then again, it probably took the megasuccess of the series to lure Michael Caine aboard for an extended cameo. I doubt whether the mostly young audience for this film is all that aware of who Caine is. Now they will know him not as one of the finest screen actors but as Austin's randy spymaster dad, Nigel. Of course, we are meant to think of his classic spooks in *The Ipcress File* and *Funeral in Berlin.* (Alfie was pretty spooky, too.) He's burlesquing his own iconography and enjoying every minute of it. He hasn't lost his dignity, though; it takes a lot of self-possession to act this blissfully silly. He even looks good with bad teeth.



KEEPING IT REAL: Verne Troyer as Mini-Me and Mike Myers as Dr. Evil in *Goldmember.*

Austin Powers in Goldmember
Directed by Jay Roach; starring Mike Myers and Beyoncé Knowles.

K-19: The Widowmaker
Directed by Kathryn Bigelow; starring Harrison Ford and Liam Neeson.

SUBMARINE MOVIES ARE A DEpendable genre. The cramped-quarters dramaturgy is always good for a few rousing shouting matches, and the glug-glug effects are often hair-raising. Kathryn Bigelow's **K-19: The Widowmaker** is loosely based on an actual 1961 Cold War incident—suppressed until the mid-nineties—in which the reactor on Russia's first nuclear-powered sub malfunctioned during a sea trial in the North Atlantic and almost provoked a confrontation with the U.S. Liam Neeson plays Captain Mikhail Polenin of the *K-19,* who is removed from command and replaced by Harrison Ford's Alexei Vostrikov while remaining onboard as executive officer. Both actors strain their jaw muscles to the snapping point, but they've perfected a once-over-easy Russian accent and manage not to make complete fools of themselves. *K-19* portrays the Cold War from the Russian side, but many of the old Hollywood clichés prevail: Isn't it about time to retire the scene with the dying military man clutching a photo of his fiancée? As a technical achievement, *K-19* is right up there with *Das Boot.* Don't expect much dramatic depth, though. The fathoms descended in this movie are strictly nautical.

AT ITS BEST, ZHANG YIMOU'S **Happy Times** shares a quality with Chaplin's silent features: The tears it jerks are a prelude to a far richer experience. I single out Chaplin because *Happy Times,* like *City Lights,* is about a blind girl and the redemptive powers of love. Zhang is an extraordinarily sophisticated filmmaker whose previous movies, including *Raise the Red Lantern* and *The Story of Qiu Ju,* have been as stylistically diverse as any modern director's. The paradox of Zhang's more recent work—not only this film but also the marvelous *Not One Less* and, to a lesser extent, *The Road Home*—is that his expertise serves timeworn story lines. He's a sophisticate who has successfully cultivated the common touch.

The blind girl, Wu Ying, is played by a young dancer, Dong Jie, who is new to movies and looks like a scrawny seraph. Wu's abusive stepmother (Dong Lihua) is being courted by Zhao (Zhao Benshan), a wispy fiftyish bachelor with a penchant for chubby women. To win her favor, Zhao first pretends to be a wealthy hotelier and then takes Wu off her hands by putting the girl up in his apartment and hiring her as a masseuse in an abandoned warehouse, which he tells her is part of his hotel. His friends pretend to be customers, and when they run out of real money, they tip Wu with rice-paper notes that feel and smell authentic. Wu goes from being desperately

PHOTOGRAPH BY MELINDA SUE GORDON.

unhappy to radiant, but the ruse must inevitably end.

The heartbreak evolves gradually. Along the way, the film is often uproariously funny. There are slapstick sequences, like the one in which a massage table is cobbled together, that hold their own with the best of our silent comedies. But even the larkiest moments have a way of turning bittersweet. Zhao and his friends are well-meaning bumpkins whose affection for Wu warms into compassion. They worry about when she will discover the truth; what they don't understand is that she sees more clearly into the heart of things than they do. Zhao realizes, too late, that Wu is his true sustenance. He's a con artist who ends up, in effect, conning himself. For perhaps the first time in his life, he feels what it's like to love someone without bounds, as, ideally, a father would love a daughter. If all this sounds sappy, remember that in the telling, so did much of Chaplin, not to mention Dickens. Zhang is working in a popular sentimental mode here, but his connection to the material—and to us—is heartfelt and without a trace of condescension. As a filmmaker, he's the opposite of a con artist, and his new movie is a gentle marvel.

Happy Times
Directed by Zhang Yimou;
starring Dong Jie and
Zhao Benshan.

The Kid Stays
in the Picture
Directed by Brett Morgen
and Nanette Burstein;
starring Robert Evans.
See Movies listings
for details.

WITH HIS SHARKY WILES AND A HEART AS BIG as a studio back lot, Robert Evans is perhaps the quintessential movie producer of the post–Darryl Zanuck era. And don't he know it. His rambunctiously juicy 1994 autobiography became one of the most popular books on tape ever at least partly because Evans, with his rolling, gravelly legato, recorded the narration himself. His voice can be heard again as the narrator of **The Kid Stays in the Picture**, the movie that Brett Morgen and Nanette Burstein have made of the book. The previous documentary by these filmmakers, *On the Ropes*, was searingly graphic; this film, which they coproduced with *Vanity Fair* editor Graydon Carter, is like a luxe version of an Errol Morris creep show. Evans, in effect, is the real producer here, and the film, which mostly consists of artfully blended archival footage, comes across like a last will and testament: Evans may have been production head at Paramount during the making of such films as *Rosemary's Baby, Love Story, The Godfather,* and *Chinatown*, but it's clear from this movie that he believes his ultimate legacy is himself. He has even obliged the filmmakers by living out his life in three acts.

In the first, he's discovered poolside at the Beverly Hills Hotel by Norma Shearer and ends up playing her late husband, Irving Thalberg, in the 1957 Jimmy Cagney movie *Man of a Thousand Faces*. By this time, Evans is already a wealthy partner in his family's women's-clothing business, Evan-Picone, but he pursues what turns out to be a blessedly short-lived acting career—we see him playing a famous matador in *The Sun Also Rises*, and it's the sort of casting that must have given Hemingway hives. What Evans really wants to do is produce, and a flattering profile in the New York *Times* by Peter Bart ends up landing him at Paramount, where he eventually becomes head of production. Then, after a string of blockbusters, he steps down as an executive in order to produce films for the studio (like *Marathon Man* and *Urban Cowboy*) before getting embroiled in cocaine addiction and a murder scandal involving the film *The Cotton Club* that indelibly smears his reputation. (Although he is never charged with anything.) All this is Act Two.

In the third act, he cleans himself up and reactivates his career at Paramount in 1991 with a production deal while crafting his hagiography. The old-school mogul with the egg-shaped pool achieves icon status with the new school. *The Kid Stays in the Picture* is a wonderfully overripe chronicle of fantasyland decadence, and it makes one nostalgic for the kind of rot that doesn't seem to exist in Hollywood anymore. In his prime, Evans was peerless: He actually lured Henry Kissinger to attend the premiere of *The Godfather* just as the Paris peace talks were breaking down. Most studio executives today are either colorless or thuggish; their corruption lacks class and their skin tone can't match Evans's lacquered look. (He seems shellacked in sin.) They also can't match his patter: Mickey Spillane might have been his ghostwriter, as when he woos a young Ali MacGraw in the documentary by telling her he's "just seven digits away."

Most of them can't equal the best movies released on his watch, either, which also include *The Conversation, The Conformist, Serpico, Harold and Maude,* and *Don't Look Now*. And they certainly can't match his mansion—a eucalyptus-shaded sprawl once occupied by Garbo—which this movie offers up as the true love of Evans's life. It's a lair fit for Norma Desmond, or a werewolf. "Was it worth it?" Evans asks himself near journey's end. "Damn right it was," he answers. You were expecting to hear something else? ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

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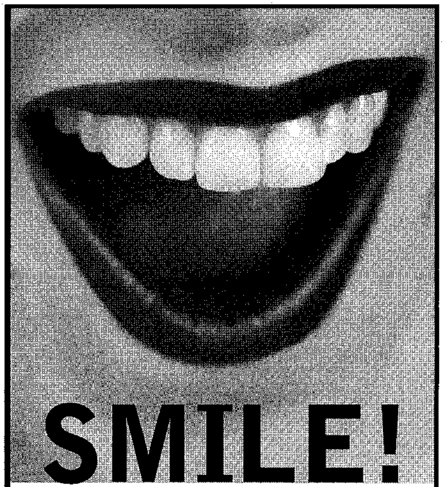

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The Orient, Expressed

In 1976, *Pacific Overtures* imagined Commodore Perry's trip to "open" Japan to Western trade from the Japanese point of view; at Lincoln Center, a Tokyo troupe returns the compliment.

WHAT A PIECE OF LEGERDEMAIN, this latest version of **Pacific Overtures**, from Amon Miyamoto's New National Theatre in Tokyo. Japan perceived through the eyes and ears of John Weidman and Stephen Sondheim, but their musical given a new twist through Miyamoto's vision. In reciprocation of Commodore Perry's cannons intimidating Japan, the *shamisen* and *shakuhachi* infiltrating the Western musical canon—and this time in Japanese. How teasingly disorienting for us Occidental tourists is this fun house of Eastern and Western distorting mirrors reflecting each other. But as we laugh at the resulting caricatures, we learn to see similarities under our differences.

Miyamoto has gone from the lavish Kabuki style of Harold Prince's Broadway original to the austerity of Noh drama. Something is gained thereby; much more is lost. Boris Aronson's scenery and Florence Klotz's costumes, though voluptuously opulent, also found a storytelling structure in their inventiveness. Their permutations supplemented the chastity of the music and lyrics, the discretion of the characterization. This decidedly more economical Japanese production, with understated screens and a stark unit set, focused attention on the book and score. But the writing is bare-bones stuff, the lyrics lose impact as mere surtitles, as does an orchestra reduced from 24 to 7, undernourished for Western ears.

In any case, this is not an intimate story, but a large historical canvas—a comic epic—that needs the Aronson-Klotz grandeur, Prince ingenuity and overview, and Broadway technology. Translated not only into Japanese but also from a smaller Tokyo house into the vastness of Avery Fisher Hall, it suffers a double displacement: There are clear misunderstandings, as when a Russian admiral repeatedly sings "Do not touch this coat" but wears, instead of the stipulated fur, plain cloth.

Still, there were some nice touches: the foreigners—i.e., Americans—as hairy devils, Perry as a seven-foot scarecrow, a huge American flag unfurled across the Avery Fisher ceiling. Also the inclusion, contrary to tradition, of women in the cast. But when a fishing boat is merely a plywood oval worn around the waist, the menacingly dragonlike gunship a barely noticed shadow, and so on, whimsy proves too flimsy to be epic. Moreover, I agree with Joanne Gordon, in *Art Isn't Easy*, that *Pacific Overtures* is Sondheim's "most elaborate puzzle, but not his most compelling theatrical composition."

Pacific Overtures
The Stephen Sondheim–John Weidman musical, presented by the New National Theater of Tokyo.

Logic of the Birds
Multimedia collaboration originated by RoseLee Goldberg.

Both shows presented by Lincoln Center Festival (closed).

Logic of the Birds, SUBTITLED *Phase II*, is a multimedia offering based on a twelfth-century Persian poem by Attar in which 30 birds go on a perilous journey in search of an avian king. The king is turned into a goddess—making Attar an 800-year-old protofeminist. Three redundant screens and supposedly 30 performers make a cryptic attempt at telling a story with opaque images, soundtrack music that is ululation to my ears, and the old trick (derived from the far superior Czech invention, Laterna Magica) of having screen figures step onstage and back. Out front for the most time is a single singer-dancer, Sussan Deyhim, who sashays, gesticulates, and gyrates (dance), and intones a monotonous chant (song). She is one of five co-creators, along with Shirin Neshat, Shoja Azari, and Ghasem Ebrahimian, who are Iranian-born, and Richard Horowitz, who, presumably, is not.

The reason this amateurish piece of self-indulgence, which inflates 50 minutes into a quasi-eternity, was picked by the Lincoln Center Festival may have been as political as benighted: It may show Iran that we value its culture. As farcical as it is Farsi, it also demonstrates that we can't tell exotica from excreta. ■

SEND IN THE CLOWNS: Masaki Kosuzu (left) and Shuji Honda as emissaries to Commodore Perry in *Pacific Overtures.*

John Simon's reviews can be read at nymetro.com/archive/simon.

PHOTOGRAPH BY TSUKASA AOKI.

Classical Music

Peter G. Davis

Ta'ziyeh of the Children of Moslem

Directed by Mohammad Ghaffari, at the Lincoln Center Festival

IT'S SAID THAT WHENEVER ONE OF THE ANcient *ta'ziyeh* music dramas is performed in Iran, people sob, shiver, start arguments, participate enthusiastically in the action, and invariably leave in tears. Nothing quite like that happened at the Lincoln Center Festival, which presented three ta'ziyeh tales directed by Mohammad Ghaffari with a cast of eighteen native actors, four camels, four horses, and six sheep. In fact, many in the audience were no doubt made acutely uncomfortable by a spectacle that seems to celebrate martyrdom, brutality, and massacre, even though such unsavory elements are hardly absent from American entertainments. Still, it's a poor festival that does not offer such special experiences, in this case a rare opportunity to see a type of music theater unknown in our culture and from a part of the world that we all need to know more about.

The ta'ziyeh ("mourning" in Arabic) recounts a traumatic event in Islamic history: the martyrdom of Hussein, Muhammad's grandson, who was killed with his followers at the Battle of Karbala in 680 A.D. Each of the hundreds of dramas focuses on one aspect of the tale, which is performed in the round (here, under an air-conditioned tent in Damrosch Park). That arrangement perfectly accommodated the genre's combination of energized spectacle, concentrated ritual, and religious fervor—a potent mixture that must partly account for the tremendous emotional impact ta'ziyeh has on Muslim audiences, even though everyone knows how the stories turn out. The minimalist musical style—expressive vocal lines made up of twisting microtonal chants and incantations accompanied by a small ensemble of trumpets and drums—also helps cast a spell.

As is the case with all music theater, charismatic performers immersed in the material are crucial ingredients, especially for audiences unfamiliar with the language and conventions of ta'ziyeh. I was particularly taken with Alaeaddin Ghassemi as the warrior Hor. His theatrical persona, commanding voice, and total identification with the idiom are gifts he has passed on to his son, already a remarkably accomplished stage veteran at age 12. Performers of this caliber could surely make a potent effect reading from the Tehran phone book. ■

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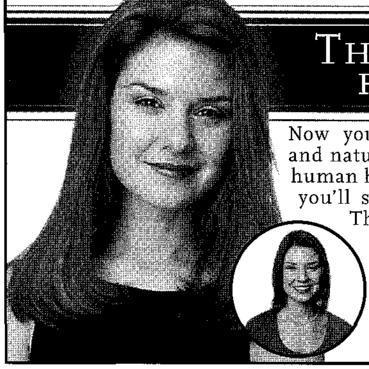
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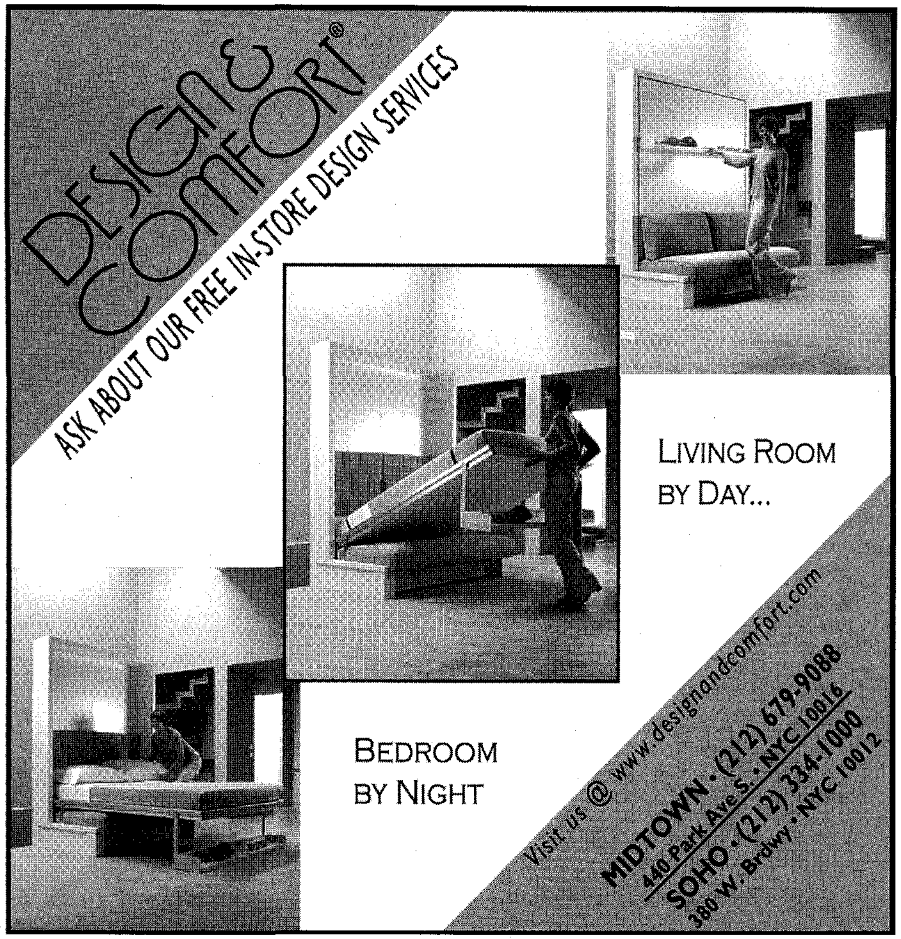

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IN BRIEF

Television | John Leonard

• **Sweet Old Song** (JULY 30; 10 TO 11 P.M.; Channel 13) picks up where *P.O.V.* left off in its first season fifteen years ago, with jazz-blues-country-folk musician Howard "Louie Bluie" Armstrong. Except that in 1983, pretending to be 50 years old, Armstrong was really 73 when he met sculptor Barbara Ward, who pretended to be 25 years old even though she was really 43. Somehow, she ended up in his bed and in his band, on percussion, and they're still on the road and still making music together today.

• **The Directors: George Romero** (AUGUST 1; 7 to 8 P.M.; Encore) talks not only to "the guru of gore," who gave us *Day of the Dead, Night of the Living Dead, Dawn of the Dead, The Dark Half, Creepshow, Knightriders,* and *Monkey Shines*, but also to Ed Harris, Amy Madigan, Stanley Tucci, Hal Holbrook, and Adrienne Barbeau, full of jokes and affection. Several of the movies are featured throughout the month of August on Encore.

• **Armadillo** (AUGUST 3; 9 P.M. TO MIDNIGHT; A&E), which has been wonderfully faithful to the comic-sinister novel by William Boyd, plunges insurance-company claims investigator and "loss adjuster" Lorimer Black (James Frain) into a sort of Marx Brothers–Kafka pratfall nightmare involving arson, murder, suicide by hanging, a Greek helmet, an actress in a television commercial, and so many family secrets that Black may not even be who he thinks he is, which perhaps accounts for the insomnia that sends him to a sleep clinic. With Stephen Rea as Black's angry boss, Catherine McCormack as the lovely Flavia, Hugh Bonneville as the dreadful Torquil, and James Fox as the owner of them all. Howard Davies directs Boyd's adaptation of his own book, and it's an exceedingly civilized treat.

• **Women vs. Men** (AUGUST 4; 8 TO 9:30 P.M.; Showtime), while not quite as excruciating as HBO's *Mind of the Married Man*, is in the same minor league, with the considerable talents of Paul Reiser, Joe Mantegna, Glenne Headly, Christine Lahti, and Robert Pastorelli altogether wasted in a marital farce involving strip clubs, lap dancing, a Native American sweat ritual, the divorcée next door (Jennifer Coolidge), and a gun. I am sorry to say that the executive producers of this cough medicine include Ed Zwick and Marshall Herskovitz, who used to know better, although Chazz Palminteri is not a bad director. ■

POP MUSIC ETHAN BROWN

I Shall Be Redeemed

On his new album, Bruce Springsteen finds hope, even salvation, in everything from the aftermath of 9/11 to a block party; will the Chili Peppers please get over themselves?

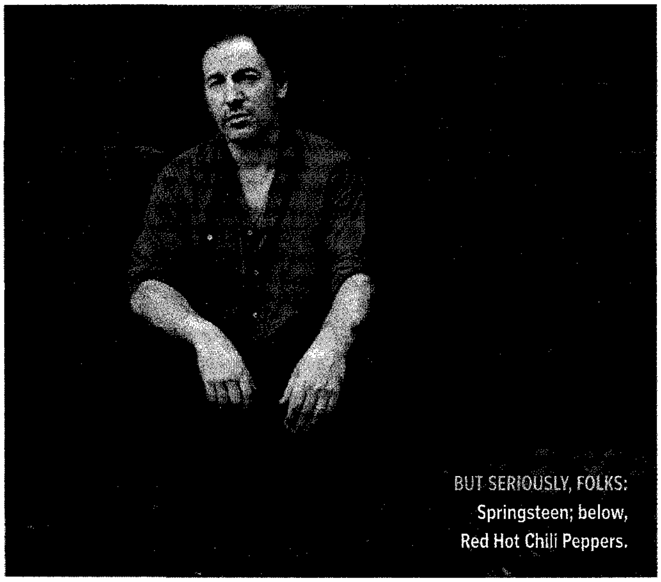
Bruce Springsteen

The Rising (Columbia)

REDEMPTION IS THE GLUE THAT binds all of Bruce Springsteen's music together. Springsteen seeks out redemption everywhere, from the promise of an escape to a better life ("All the redemption I can offer, girl"—he memorably sang on "Thunder Road"—"is beneath this dirty hood") to a lifelong romance on "If I Should Fall Behind," which, performed on his last tour, he expanded to include the salvation found in his E Street bandmates.

Finding meaning and purpose in not just love and sex but baseball, street life, and even politics, Springsteen is rock's most enduring optimist. His redemption obsession finds its fullest expression on his twelfth album, **The Rising**, much of which is about the most unsparingly grim of historical moments: September 11. Springsteen conveys the day's almost apocalyptic horror on songs like "Empty Sky" and "You're Missing": Skies are "streaked with blood," lives vanish in a "misty cloud of pink vapor."

But Springsteen refuses to allow himself either vengefulness or excessive pride, and he avoids too-literal musings on the tragedy that ultimately undermined songs like Neil Young's "Let's Roll." Springsteen even has conciliatory words for those on the other side of the conflict: On "Worlds Apart," Springsteen, backed by *qawwali* singer Asif Ali Khan, sings hopefully that "we'll let blood build a bridge, over mountains draped in stars."



BUT SERIOUSLY, FOLKS: Springsteen; below, Red Hot Chili Peppers.

Such high-minded stuff is smartly balanced with less weighty musings on love and rock and roll. One of the album's best songs, "Mary's Place" (which respectfully echoes Sam Cooke's "Meet Me at Mary's Place"), is light-years from the 9/11-oriented material, but it seems just as transcendent as Springsteen sings of the joys of a block party: a favorite record on the turntable, the floor rumbling to the beat, shouts of approval from the crowd. As the song reaches its climax, Springsteen trades verses call-and-response-like with a gospel choir called the Alliance Singers, signaling that even in escapism there is a sense of redemption.

Yet the nobility of *The Rising*—which was recorded quickly in the weeks after 9/11—seems sadly out of step with the current moment, when the shared sense of purpose from last fall has been all but squandered by a wave of corporate scandals and a remote war run by a president who asks very little of his citizenry. If *The Rising* were recorded now, it might have resembled the bleak landscape of *Nebraska* rather than the goodness-through-sacrifice of *Born in the USA*. Instead, Springsteen is simply doing what he does best: seeing the light at the end of even the darkest of tunnels.

Red Hot Chili Peppers

By the Way (Warner Bros.)

A BLACK-AND-WHITE PHOTO ON the back cover of **By the Way**, the new CD from the Red Hot Chili Peppers, pictures the band huddled in an anguished pose, as though they're standing over a grave site. The smug somberness of the shot symbolizes everything that's wrong with the Peppers lately: They've become pop's most unbearable—and, given their purposefully amateurish punk-funk background, unlikely—sad sacks. *By the Way* is chock-full of meandering reflections on lead singer Anthony Kiedis's well-known obsessions: lost friends, Los Angeles, and heroin. Like nearly all of the Peppers's post-*Blood Sugar Sex Magik* work, it's awkward both lyrically (from mixed metaphors like "bloodshot smile" to unintentional howlers like "Can I smell your gasoline / Can I pet your wolverine") and sonically (the many funk and hip-hop vamps among the balladeering seem to come out of nowhere). In their earlier incarnation, there wasn't much of a pretense toward seriousness, and their hero worship of the likes of George Clinton turned on a lot of white kids—myself included—to great black music, something rap-rockers like Limp Bizkit could never do. Now they've taken seriousness to its most unsmiling extreme. *By the Way* is as enjoyable as being stuck in an elevator playing a Muzak version of "Under the Bridge." ■

Ethan Brown's reviews can be read at nymetro.com/archive/music.

PHOTOGRAPHS: TOP, DANNY CLINCH; BOTTOM, JULIAN SCHNABEL.

cue

Movies

Edited by Ben Kaplan

NEWTHISWEEK

Austin Powers in Goldmember
See Rainer, page 66. (1 hr. 22 mins.; PG-13) • Opens 7/26.

The Country Bears
Animatronics and live action mix in this Disney film about a bear adopted by humans, who then heads out into the wild to find others like himself. With Christopher Walken and Queen Latifah; directorial debut of Peter Hastings. (1 hr. 28 mins.; G) • Opens 7/26.

Full Frontal
Steven Soderbergh's digital video is set in Los Angeles and revolves around the unhappy couples Catherine Keener and David Hyde Pierce, David Duchovny and Mary McCormack, and Julia Roberts and Blair Underwood. (See box.) (1 hr. 41 mins.; R) • Opens 8/2.

Gaza Strip
American documentarian James Longley filmed for four months in the Palestinian territories, before and after Ariel Sharon was elected Israeli prime minister. (1 hr. 14 mins.; NR) • Opens 8/1.

Happy Times
See Rainer, page 66. (1 hr. 46 mins.; PG) • Opens 7/26.

I Am Trying to Break Your Heart
Fascinating documentary about the recording of alt-country-rock band Wilco's latest album, and the attendant (not to mention unexpected) emotional and financial infighting and backbiting that came with it. A hypnotic look at a truly American musical creation, and a startling portrait of artistic and corporate chaos. Affection for the band's music not required. (See box.) (1 hr. 32 mins.; NR) • Opens 7/26.

The Kid Stays in the Picture
See Rainer, page 66. (1 hr. 33 mins.; R) • Opens 7/26.

Lan Yu
Director Stanley Kwan's tale of the devoted but troubled homosexual relationship between a naïve young man (Liu Ye) and an older trader (Jun Hu) in eighties and nineties Beijing has visual imagination to spare but feels too antiseptic to really hit home. Still, the two central performances are first-rate, and Kwan's usual mastery of mood will charm some. In Mandarin, with English subtitles. (1 hr. 26 mins.; NR) • Opens 7/26.

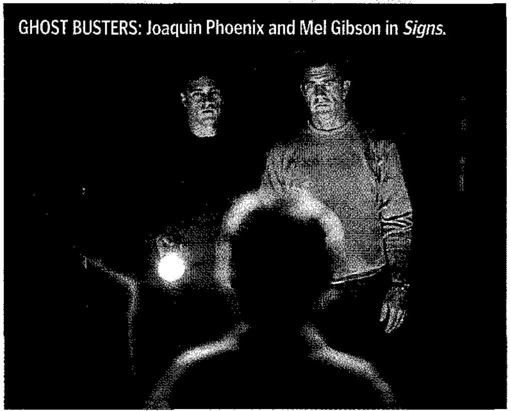
The Last Kiss
Winner of five David di Donatellos (the Italian Oscar), Gabriele Muccino's film is about a bachelor (Stefano Accorsi) finally ready to settle down with his pregnant live-in girlfriend (Giovanna Mezzogiorno), until he meets the seductive Francesca (Martina Stella), who happens to be 18. In Italian, with English subtitles. (1 hr. 57 mins.; NR) • Opens 8/2.

Martin Lawrence: RunTelDat
A stand-up comedy performance of the actor and former sitcom star filmed at DAR Constitution Hall in Washington, D.C. (1 hr. 10 mins.; R) • Opens 8/2.

The Master of Disguise
Dana Carvey is Pistachio Disguisey, a waiter who relies on his uncanny knack for mimicry to help save his parents and recover the world's stolen treasures. With Jennifer Esposito; directorial debut of Perry Andelin Blake. (1 hr. 20 mins.; PG) • Opens 8/2.

Nightcap
Claude Chabrol's mystery set in the Swiss Alps involves a classical pianist (Anna Mouglalis), a chocolate executive (Isabelle Huppert), and a car accident that brings two families together—and permanently apart. In French, with English subtitles. (1 hr. 39 mins.; NR) • Opens 7/31.

Signs
The director of *The Sixth Sense* and *Unbreakable*, M. Night Shyamalan, returns with this film about a farmer (Mel Gibson) whose fields cause a sensation when 500-foot "crop circles" appear and his neighbors suspect UFOs. With Joaquin Phoenix. (1 hr. 47 mins.; PG-13) • Opens 8/2.


GHOST BUSTERS: Joaquin Phoenix and Mel Gibson in *Signs*.

Who Is Cletis Tout?
Convoluted *Pulp Fiction* wannabe about two convicts (Christian Slater and Richard Dreyfuss) looking for a hidden stash of diamonds, while a film buff-cum-hit man (Tim Allen) self-referentially drones on and on. Overzealous plotting and characterization by writer-director Chris Ver Weil shows ambition to spare but also drains the film of any interest. (1 hr. 33 mins.; R) • Opens 7/26.

REVIEWS BY BILGE EBIRI

Now Playing

★ About a Boy
A surprisingly nuanced and sophisticated comedy starring Hugh Grant as a wealthy slacker who learns how to care for others when a fatherless 12-year-old boy enters his life. (Rainer; 5/20/02) (1 hr. 40 mins.; PG-13) • 17; 18; 43; 66.

★ All About Lily Chou-Chou
Ethereal, beautiful film about a Japanese teen obsessed with the titular fictional pop singer. (2 hrs. 26 mins.; NR) • 4.

Bad Company
Anthony Hopkins and Chris Rock are teamed in this action comedy about the CIA and nuclear terrorists. Rock is buzzing in his own orbit while Hopkins is dutifully collecting his paycheck. (Rainer; 6/10/02) (1 hr. 57 mins.; PG-13) • 18.

Being Claudine
A romantic comedy about a young New York actress, her game-show-host boyfriend, and a shy Mr. Right. Written and directed by I-fan Quirk. (1 hr. 25 mins.; NR) • 9.

The Bourne Identity
Doug Liman directed this okay thriller about a CIA spy-assassin, played by Matt Damon. (Rainer; 6/24/02) (1 hr. 53 mins.; PG-13) • 1; 3; 15; 16; 17; 18; 30; 31; 40; 44; 46; 51; 53; 57; 60; 62; 63; 71; 74; 76.

★ Cinema Paradiso
Giuseppe Tornatore's 1990 Oscar winner about a boy's coming of age in Italy gets the director's-cut treatment. The narrative sprawl may leave audiences longing for the original's efficiency. (2 hrs. 56 mins.; R) • 20.

The Cockettes
Doting documentary about the San Francisco hippie-drag-queen musical troupe, the film is a fascinating look at the ravages of time. (1 hr. 40 mins.; NR) • 8.

The Crocodile Hunter: Collision Course
Wildlife personality Steve Irwin and wife Terri star in a fictional adventure about a crocodile. Fans of the show could conceivably find this amusing. Conceivably. (1 hr. 29 mins.; PG) • 1; 11; 13; 16; 17; 18; 30; 33; 43; 44; 45; 46; 51; 53; 57; 61; 62; 63; 65; 67; 70; 73; 74; 76.

The Dangerous Lives of Altar Boys
Intriguing little growing-up story about Catholic-school pranksters discovering first love and contending with a vindictive nun (Jodie Foster). Ambitious film intercuts between live action and animation, but the stylization grows wearisome after a while. (1 hr. 50 mins.; R) • 6; 9; 26.

Divine Secrets of the Ya-Ya Sisterhood
Callie Khouri's frantic slapstick weepie features a gaggle of spirited actresses—including Sandra Bullock, Ellen Burstyn, Maggie Smith, Shirley Knight, and Fionnula Flanagan—carrying on like superannuated Scarlett O'Haras. The yakety-yak quotient is off the charts. (1 hr. 52 mins.; PG-13) • 11; 59; 66; 73.

Eight Legged Freaks
Spiders become monsters after toxic waste seeps into the ground. Starring David Arquette. Directorial debut of Ellory Elkayem. (1 hr. 29 mins.; PG-13) • 1; 11; 14; 16; 17; 18; 33; 35; 37; 40; 41; 45; 46; 49; 51; 53; 54; 56; 57; 58; 60; 61; 62; 63; 65; 71; 72; 73; 74; 76.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk. Heavy going, but it has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/5/02) (2 hrs. 52 mins.; NR) • 6; 39; 48; 64.

Green Dragon
A diffuse tale of life in an American Vietnamese refugee camp during the final days of the war. It means well, but the results are extremely earnest and unfocused. (1 hr. 53 mins.; PG-13) • 8.

Halloween: Resurrection
Jamie Lee Curtis returns as Michael Myers's oft-endangered sister while Busta Rhymes, Tyra Banks, and Sean Patrick Thomas play contest winners whose prize is a night in Myers's (haunted) childhood home. Directed by Rick (*Halloween 2*) Rosenthal. (1 hr. 31 mins.; R) • 1; 11; 13; 16; 17; 21; 24; 28; 41; 42; 43; 44; 45; 46; 51; 53; 54; 55; 57; 58; 59; 60; 62; 63; 65; 69; 74; 75; 76.

Hey Arnold! The Movie
Popular Nickelodeon children's show gets the big-screen treatment, but the choppy storytelling and lackluster animation make it strictly for the kids. (1 hr. 25 mins.; PG) • 18; 42; 44; 53; 62; 63; 65; 76.

The Importance of Being Earnest
The cast, which includes Judi Dench, Rupert Everett, Colin Firth, and Reese Witherspoon, is excellent, but Oliver Parker's movie of Oscar Wilde's great comedy is too broadly directed, with misguided attempts to "open things up." (Rainer; 5/27/02) (1 hr. 34 mins.; PG) • 3; 18; 43.

Insomnia
Chris Nolan's follow-up to *Memento* is about an L.A. cop, played by Al Pacino, who, along with his partner, investigates a murder in a small Alaska town and be-

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 77.**

PHOTOGRAPH BY FRANK MASI.

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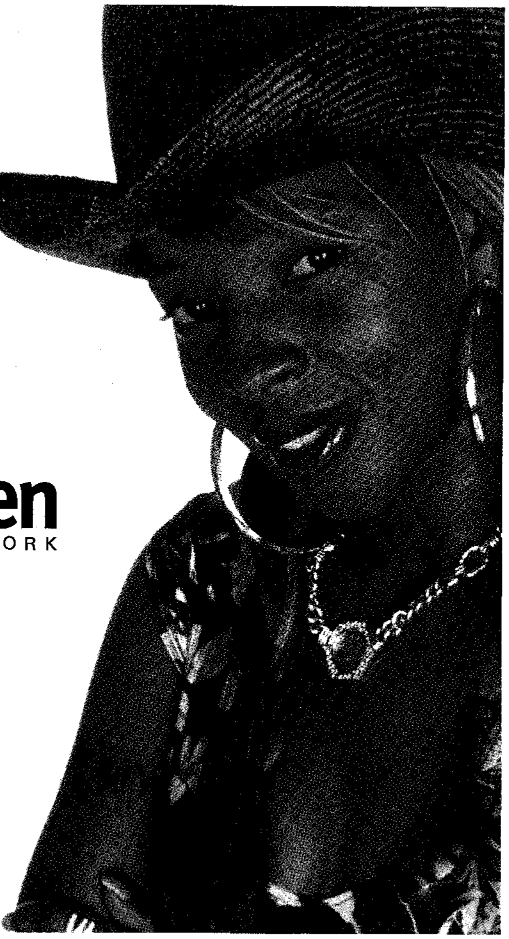

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comes implicated in the corruption. Robin Williams plays the murder suspect, and it's good to see him at least attempting to be the un-*Patch Adams*. Pacino is fine, and the Alaska setting is novel, but most of the time it's a standard police procedural. (Rainer; 5/20/02) (1 hr. 37 mins.; NR) • 17; 18; 24; 43; 64; 66.

Juwanna Man

A banned NBA bad boy (Miguel Núñez) disguises himself to play for a women's basketball team. Directed by Jessie Vaughan. (1 hr. 28 mins.; PG-13) • 53; 62.

★ K-19: The Widowmaker

See Rainer, page 66. (Rainer; 7/29/02) (1 hr. 39 mins.; PG-13) • 1; 7; 15; 16; 17; 24; 25; 30; 33; 41; 43; 45; 46; 48; 49; 51; 52; 53; 54; 56; 57; 60; 61; 62; 67; 70; 71; 72; 73.

★ The Komediant

This touching Israeli documentary about the life of Jewish stage legend Pesach'ke Burstein is at its best when re-creating the lost glories of New York's Yiddish theater. (1 hr. 25 mins.; NR) • 66.

Langrishe, Go Down

British director David Jones's 1978 adaptation of the Aidan Higgins novel finally arrives in New York. The film stars Jeremy Irons as an intellectual who seduces a gone-to-seed aristocrat (Judi Dench) on her Dublin estate. (1 hr. 45 mins.; NR) • 5.

Last Dance

Documentary about Pilobolus, an argumentative dance troupe, and their attempt to stage *A Selection*, a recital based on the Holocaust. Directed by Mirra Bank. (1 hr. 24 mins.; NR) • 8.

★ Late Marriage

A marvelous Israeli film from writer-director Dover Kosashvili about a bachelor who has a forbidden affair with a slightly older Moroccan divorcée. (Rainer; 5/27/02) (1 hr. 40 mins.; NR) • 4; 39; 66.

Like Mike

Lil' Bow Wow stars in this mindless fluff that could easily be an NBA commercial, but it has a sense of humor, which helps. (1 hr. 33 mins.; PG) • 1; 3; 12; 18; 41; 44; 51; 56; 57; 62; 63; 70; 71; 74; 76.

★ Lilo & Stitch

Disney's lovely, funny animated feature is rendered the old-fashioned way, without extensive use of computers. It's about a little Hawaiian girl and the rascally alien she adopts. They bond through their love of Elvis. (Rainer; 7/8/02) (1 hr. 29 mins.; PG) • 1; 11; 17; 24; 28; 40; 42; 44; 45; 46; 51; 53; 54; 57; 60; 62; 63; 70; 73; 74; 75; 76.

Lovely & Amazing

Three very different sisters have to deal with one another's problems when Mom (Brenda Blethyn) goes for a hospital stay. Episodic, uneven tale features good performances but little dramatic weight. With Catherine Keener. (1 hr. 29 mins.; R) • 1; 2; 13; 18; 19; 47; 64.

★ Men in Black 2

A knockoff sequel to the original, and mostly as enjoyable. Will Smith and Tommy Lee Jones are out to save the planet from a startling assortment of gloppy monster courtesy of creature-effects supervisor Rick Baker. Lara Flynn Boyle and Rip Torn co-star. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 1; 7; 15; 16; 17; 18; 33; 35; 38; 40; 41; 44; 45; 46; 50; 51; 52; 53; 54; 55; 57; 58; 60; 62; 63; 65; 69; 71; 72; 73; 74; 75; 76.

★ Me Without You

Two best friends (Michelle Williams and Anna Friel) living in England over three decades cope with the confusions of adolescence, followed by the frustrations of adulthood. Lovingly stylized, atmospheric, and hypnotic film features a genuinely star-making performance by *Dawson's Creek* regular Williams. (1 hr. 47 mins.; R) • 2; 18; 19.

★ Minority Report

Steven Spielberg's visionary sci-fi movie, starring Tom Cruise as a futuristic cop in a world where murders can be predicted in advance, has a bleached-out look that practically singes your eyeballs. Several sequences are as vivid as anything Spielberg has ever done, but overall it's a chilly experience, a futuro film noir that takes itself too seriously. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 1; 11; 12; 13; 18; 28; 29; 36; 37; 44; 46; 51; 53; 54; 57; 60; 62; 63; 71; 72; 74; 75; 76.

★ Monsoon Wedding

Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father*

Getting the alias was half the battle. Surviving it is the other.

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-Jeffrey Lyons, WNBC-TV

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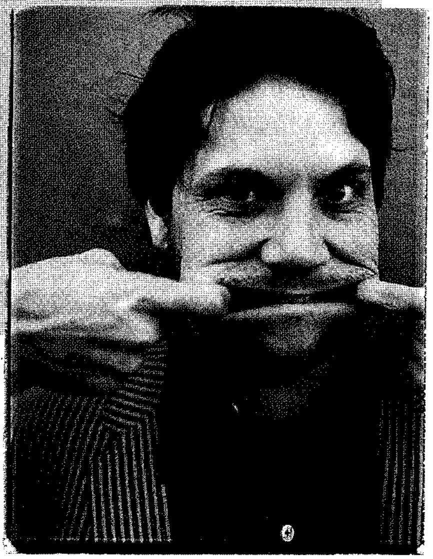
Rock in a Hard Place

"It fell very neatly into a three-act structure—it's just that the first act was originally my whole film," says first-time director Sam Jones of **I Am Trying to Break Your Heart**, his black-and-white documentary about the greasy, critically acclaimed rock band Wilco, led by Jeff Tweedy (pictured). "I wanted to see a band at the height of their creative powers. I just had no idea what that meant." Anyone who follows the music industry knows it can mean pain and strife, and Jones, 36, a successful photographer who expected to make a film about a smart group recording its fourth album, had to alter his expectations when two band members departed and Reprise rejected the disc. "When stuff started happening, all the conflict with the record label and inside the band, I was like, *Oh, no!*" he says. "But then I realized my original idea had become much better than I ever imagined." Looking to capture Wilco as human beings rather than rock stars, Jones filmed the group for 86 hours over the course of fourteen months. "It's about how people deal with adversity," he says. "It's less about this band than about someone trying to make something out of his life. That's why we go to the movies." Opens July 26. B.K.



of the Bride. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 9.

Mr. Deeds

Adam Sandler stars in this wan, loosely reworked updating of Frank Capra's *Mr. Deeds Goes to Town.* He inherits billions and remains the same sweet guy while all the New York baddies plot to do him in. Winona Ryder and John Turturro, in a funny turn as a Spanish butler, co-star. (Rainer; 6/17/02) (1 hr. 37 mins.; PG-13) • 1; 11; 16; 17; 24; 33; 41; 43; 44; 45; 46; 51; 53; 54; 57; 60; 62; 63; 68; 70; 72; 73; 74; 75; 76.

My Big Fat Greek Wedding

Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right enters her life, things get even worse. (1 hr. 59 mins.; PG) • 3; 12; 13; 18; 30; 31; 43; 50; 63; 64; 76.

My Wife Is an Actress

Writer-director Yvan Attal also stars in his directorial debut, playing a sportswriter obsessed with his movie-star wife's fidelity. With Charlotte Gainsbourg; in French, with English subtitles. (1 hr. 33 mins.; R) • 2; 39.

Never Again

A single, middle-aged pianist (Jeffrey Tambor) and a frustrated divorcée (Jill Clayburgh) meet by chance and proceed, carefully, to fall in love. But director Eric Schaeffer's romantic comedy is too enamored of its own maturity to really make an impression. (1 hr. 37 mins.; R) • 2; 19; 50; 64.

★ Not Nude Through: A Portrait of Rudy Burkhardt

Documentary about the life and work of Swiss-born painter, photographer, and filmmaker Burkhardt. Haunting little film, shot over the course of more than a decade, feels like a time capsule of the avant-garde in its heyday. (1 hr. 28 mins.; NR) • 10.

★ Notorious C.H.O.

A mostly sidesplitting filmed record of a stand-up performance in Seattle by Margaret Cho, a great bawd. (Rainer; 7/8/02) (1 hr. 35 mins.; R) • 6; 13; 64.

★ The Piano Teacher

Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) and a sadomasochistic folie à deux—is not likable, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

The Powerpuff Girls Movie

By-the-numbers animated film brings little new to the table, but it will definitely appeal to the immensely popular (but still somehow cultish) show's many fans. (1 hr. 21 mins.; PG) • 3; 18; 44; 46; 50; 53; 55; 63; 65; 74; 76.

Pumpkin

Co-directors Adam Larson Broder and Anthony Abrams's satire of college life stars Christina Ricci as a self-obsessed sorority girl who has an unexpected relationship with a handicapped boy (Hank Harris). With Brenda Blethyn. (1 hr. 58 mins.; R) • 3.

★ Read My Lips

Writer-director Jacques Audiard's crime thriller is about an ex-con (Vincent Cassell) who teams with a lovelorn secretary (Emmanuelle Devos) who is an expert at reading lips—an invaluable talent for the heist they pull off. Should be better than it is, but watchable, and Devos is compelling. In French, with English subtitles. (Rainer; 7/15/02) (1 hr. 55 mins.; NR) • 2; 27.

Reign of Fire

Rob (*The X-Files*) Bowman's film stars Matthew McConaughey as an American in post-apocalyptic England who fights fire-breathing dragons alongside Christian Bale. (1 hr. 45 mins.; PG-13) • 1; 3; 13; 16; 17; 18; 21; 28; 40; 41; 42; 44; 45; 46; 51; 53; 54; 56; 57; 58; 59; 60; 62; 63; 65; 69; 73; 74; 76.

★ Road to Perdition

As Michael Sullivan, Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man for the Irish mob during the Depression in this glum, portentous drama directed by Sam Mendes, his first film since *American Beauty*. Paul Newman plays (expertly) the mob boss who has been like a father to Michael. The film is about fathers and sons, and we are supposed to see in Michael Sullivan and his young son Michael Jr. (Tyler Hoechlin) the road not only to perdition but to redemption. The mythic and the sentimental here make for a strange and not always satisfying mix. Jude Law, with rotted teeth and thinned hair, has a supporting role as a crime-scene photographer–hit man. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 1; 7; 15; 16; 17; 23; 24; 30; 33; 38; 43; 44; 46; 47; 50; 51; 53; 54; 57; 60; 62; 63; 70; 71; 72; 73; 74; 76.

Scooby-Doo

Everything you worried it might be: unflinchingly weird, hopelessly pandering, and unintentionally terrifying. (1 hr. 23 mins.; PG) • 11; 18; 44; 45; 57; 59; 60; 62; 63; 70; 74.

Sex and Lucía

Spanish filmmaker Julio Medem's tale about a Madrid waitress (Paz Vega) is a lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. In Spanish, with English subtitles. (2 hrs. 8 mins.; NR) • 6.

★ Songs From the Second Floor

Unnervingly hilarious series of surreal vignettes occurring one evening in an unspecified city. None of it makes sense, but that doesn't matter in director Roy Andersson's oblique, unsettling worldview. In Swedish, with English subtitles. (1 hr. 38 mins.; NR) • 8.

Spider-Man

Sam Raimi's movie based on the Marvel superhero is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 11.

★ Star Wars: Episode II—Attack of the Clones

Much better than the previous *Star Wars* installment, *The Phantom Menace*, though not up to the first two, *Star Wars* and *The Empire Strikes Back*. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 11; 18.

★ Stuart Little 2

Stuart Little, the lovable mouse voiced by Michael J. Fox and based on E. B. White's children's-book hero, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue, in Rob Minkoff's live-action and CGI sequel to his 1999 smash. With Nathan Lane. (1 hr. 25 mins.; PG) • 1; 11; 13; 16; 17; 24; 34; 35; 41; 43; 45; 46; 49; 50; 51; 52; 53; 54; 56; 57; 58; 59; 60; 62; 65; 70; 72; 73.

The Sum of All Fears

Ben Affleck plays Jack Ryan this time around in the latest Tom Clancy–derived thriller. It's an accomplished political melodrama, but its subject—a nuclear bomb gets into the wrong hands—is too raw for contemporary audiences. Morgan Freeman co-stars. (Rainer; 6/10/02) (2 hrs. 2 mins.; PG-13) • 1; 16; 18; 32; 44; 59; 74.

Sunshine State

A pokey intergenerational drama about two racially divided communities on Plantation Island in modern-day Florida. The usual John Sayles mix of torpor and talent prevails here. Best is Edie Falco, playing the itchy, dissatisfied owner of a motel and coffee shop. (Rainer; 6/24/02) (2 hrs. 21 mins.; PG-13) • 11; 39; 47; 64; 76.

★ Tadpole

Fun, frivolous Sundance award-winner about a precocious 15-year-old (Aaron Stanford) who is in love with his stepmother (Sigourney Weaver) and winds up having an affair with her best friend (Bebe Neuwirth). Technically rough, albeit by design, but packed with some of the year's best performances, including newcomer Stanford, veterans Weaver and Neuwirth, and—don't laugh—John Ritter. (1 hr. 58 mins.; PG-13) • 6; 39.

★ 13 Conversations About One Thing

A series of interlinked, nonlinear stories. Three of the four vignettes, which star John Turturro, Matthew McConaughey, and Clea DuVall, are so-so, but the one starring Alan Arkin as a poor soul who is enraged by the happiness of one of his co-workers is marvelous. Arkin has never been better. (Rainer; 6/3/02) (1 hr. 42 mins.; R) • 8.

★ Tosca

Benoît Jacquot's glorious filmed opera of the Puccini classic stars Angela Gheorghiu as Tosca, Roberto Alagna as Cavaradossi, and Ruggero Raimondi as Scarpia. It's a highly passionate experience and one of the three or four best operas ever on film. (Rainer; 7/22/02) (2 hrs.; NR) • 8.

Unfaithful

Adrian Lyne's glossy, depthless adultery drama stars Richard Gere, in a deliberately sexless performance that effectively cancels out his appeal, and Diane Lane as his roving wife. (Rainer; 5/13/02) (2 hrs. 17 mins.; R) • 18.

What to Do in Case of Fire

A group of former anarchists in occupied Berlin are reunited in the present day when an old homemade

PHOTOGRAPH BY SAM JONES.

bomb explodes. This dark comedy is the directorial debut of Gregor Schnitzler. In German, with English subtitles. (1 hr. 41 mins.; R) • 2.

★ Y Tu Mamá También
Two teenage Mexican boys, played marvelously well by Gael García Bernal and Diego Luna, set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdú as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 6; 39.

Ziggy Stardust and the Spiders From Mars
Reissue of D. A. Pennebaker's concert film capturing David Bowie's final performance (in 1973) as the androgynous rock hero Ziggy Stardust. (1 hr. 31 mins.; PG) • 5.

Manhattan

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102 North End Ave. (212-945-3418) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Like Mike; Lilo & Stitch; Lovely & Amazing; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Stuart Little 2; The Sum of All Fears

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Lovely & Amazing; Me Without You; My Wife Is an Actress; Never Again; Read My Lips; What to Do in Case of Fire

3. CC Village East
189 Second Ave. (212-529-6799) • The Bourne Identity; Dahmer; The Importance of Being Earnest; Like Mike; My Big Fat Greek Wedding; The Powerpuff Girls Movie; Pumpkin; Reign of Fire

4. Cinema Village
22 E. 12th St. (212-924-3363) • All About Lily Chou-Chou; Late Marriage; The Piano Teacher

5. Film Forum
209 W. Houston St. (212-727-8110) • Langrishe, Go Down; Metropolis; Ziggy Stardust and the Spiders From Mars (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • The Dangerous Lives of Altar Boys; The Fast Runner; Notorious C.H.O.; Sex and Lucía; Tadpole; Y Tu Mamá También

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • K-19: The Widowmaker; Men in Black 2; Road to Perdition

8. Quad Cinema
34 W. 13th St. (212-255-8800) • The Cockettes; Green Dragon; Last Dance; Songs From the Second Floor; 13 Conversations About One Thing; Tosca

9. The Screening Room
54 Varick St. (212-334-2100) • Being Claudine; The Dangerous Lives of Altar Boys; Monsoon Wedding

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • CQ; Not Nude Through: A Portrait of Rudy Burkhardt

11. UA Union Square
13th St. and Broadway (212-253-2225) • The Crocodile Hunter: Collision Course; Divine Secrets of the Ya-Ya Sisterhood; Eight Legged Freaks; Halloween: Resurrection; Lilo & Stitch; Minority Report; Mr. Deeds; Scooby-Doo; Spider-Man; Star Wars: Episode II—Attack of the Clones; Stuart Little 2; Sunshine State

14th–41st Streets

12. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Like Mike; Minority Report; My Big Fat Greek Wedding

13. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Crocodile Hunter: Collision Course; Halloween: Resurrection; Lovely & Amazing; Minority Report; My Big Fat Greek Wedding; Notorious C.H.O.; Reign of Fire; Stuart Little 2

14. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Eight Legged Freaks

15. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • The Bourne Identity; K-19: The Widowmaker; Men in Black 2; Road to Perdition

16. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Men in Black 2; Mr. Deeds; Reign of Fire; Road to Perdition; Stuart Little 2; The Sum of All Fears

17. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • About a Boy; The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; Insomnia; K-19: The Widowmaker; Lilo & Stitch; Men in Black 2; Mr. Deeds; Reign of Fire; Road to Perdition; Stuart Little 2

42nd–60th Streets

18. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • About a Boy; Bad Company; The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Hey Arnold! The Movie; The Importance of Being Earnest; Insomnia; Like Mike; Lovely & Amazing; Me Without You; Men in Black 2; Minority Report; My Big Fat Greek Wedding; The Powerpuff Girls Movie; Reign of Fire; Scooby-Doo; Star Wars: Episode II—Attack of the Clones; The Sum of All Fears; Unfaithful

19. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Lovely & Amazing; Me Without You; Never Again

20. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Cinema Paradiso

21. CC Sutton
205 E. 57th St. (212-759-1411) • Halloween: Resurrection; Reign of Fire

22. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Mr. Deeds

23. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Road to Perdition

24. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Halloween: Resurrection; Insomnia; K-19: The Widowmaker; Lilo & Stitch; Mr. Deeds; Road to Perdition; Stuart Little 2

25. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • K-19: The Widowmaker

26. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • The Dangerous Lives of Altar Boys; Windtalkers

27. Paris Theatre
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28. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Halloween: Resurrection; Lilo & Stitch; Minority Report; Reign of Fire

29. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • Minority Report

30. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • The Bourne Identity; The Crocodile Hunter: Collision Course; K-19: The Widowmaker; My Big Fat Greek Wedding; Road to Perdition

31. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • The Bourne Identity; My Big Fat Greek Wedding

32. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • The Sum of all Fears

33. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • The Crocodile Hunter: Collision Course; Eight Legged Freaks; K-19: The Widowmaker; Men in Black 2; Mr. Deeds; Road to Perdition

34. UA East
1629 First Ave., at 85th St. (212-249-5100) • Stuart Little 2

35. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Eight Legged Freaks; Men in Black 2; Stuart Little 2

61st Street and Above, West Side

36. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Mi-

PAPA'S GOT A BRAND NEW SCRIPT **Benicio Del Toro** has signed on to star in Focus Features' update of Ernest Hemingway's *To Have and Have Not*, which tells the story of a poor sea captain forced into illegal smuggling by poverty and hunger. Del Toro will also produce the film, which was adapted for the screen (in somewhat different form) in a 1944 film starring Humphrey Bogart. No director is yet attached.

HOT ROD Director **Rod Lurie**, best known for his success with *The Contender*, has committed to direct *Beat the Eagle* for Intermedia Films. The romantic comedy follows the escapades of a super-popular former president as he retires to the fictional small town of Mooseport to write his memoirs, only to become embroiled in a bitter battle for the mayoralty and for the affections of a town hottie. Oscar winner **Tom Schulman** (*Dead Poets Society*) is writing the screenplay; no cast has been announced.

KING OF QUEENS **John Leguizamo** (whose one-man Broadway show *Sexaholix* ended its run in February) heads for the outer boroughs this month to star in **Infamous**, a film for HBO that follows a talented boxer from Queens as he struggles to balance his newfound fame with his poor Puerto Rican roots. **Clifton Collins Jr.** (*One Eight Seven, The Last Castle*) also stars. Leguizamo makes his directorial debut on the film, having conceived the story with **Frank Pugliese**, who wrote the script.

BIG GUNS *Minority Report* star **Colin Farrell** (who's currently filming *Daredevil* for Fox; pictured) and *Girlfight*'s **Michelle Rodriguez** are in talks to appear with **Samuel L. Jackson** in *S.W.A.T.*, Columbia's remake of the popular seventies cop show about a group of Special Weapons and Tactics officers, one of whom was played by a young Robert Urich. Shooting is scheduled to kick off later this year, with seasoned TV actor-director **Clark Johnson** (*Homicide, Third Watch*) behind the camera.

SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

nority Report

37. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Eight Legged Freaks; Minority Report

38. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Men in Black 2; Road to Perdition

39. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • The Fast Runner; Late Marriage; My Wife Is an Actress; Sunshine State; Tadpole; Y Tu Mamá También

40. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Bourne Identity; Eight Legged Freaks; Lilo & Stitch; Men in Black 2; Reign of Fire

41. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Like Mike; Men in Black 2; Mr. Deeds; Reign of Fire; Stuart Little 2

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Halloween: Resurrection; Hey Arnold! The Movie; Lilo & Stitch; Reign of Fire

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • About a Boy; The Crocodile Hunter: Collision Course; Halloween: Resurrection; The Importance of Being Earnest; Insomnia; K-19: The Widowmaker; Mr. Deeds; My Big Fat Greek Wedding; Road to Perdition; Stuart Little 2

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • The Bourne Identity; The Crocodile Hunter: Collision Course; Halloween: Resurrection; Hey Arnold! The Movie; Like Mike; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; The Powerpuff Girls Movie; Reign of Fire; Road to Perdition; Scooby-Doo; The Sum of all Fears

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Lilo & Stitch; Men in Black 2; Mr. Deeds; Reign of Fire; Scooby-Doo; Stuart Little 2

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; The Powerpuff Girls Movie; Reign of Fire; Road to Perdition; Stuart Little 2

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Lovely & Amazing; Road to Perdition; Sunshine State (see also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • The Fast Runner; K-19: The Widowmaker

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Eight Legged Freaks; K-19: The Widowmaker; Stuart Little 2

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • Men in Black 2; My Big Fat Greek Wedding; Never Again; The Powerpuff Girls Movie; Road to Perdition; Stuart Little 2

51. Court Street 12
106 Court St. (718-246-7469) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Like Mike; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Stuart Little 2

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • K-19: The Widowmaker; Men in Black 2; Stuart Little 2

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; Hey Arnold! The Movie; Juwanna Man; K-19: The Widowmaker; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; The Powerpuff Girls Movie; Reign of Fire; Road to Perdition; Stuart Little 2

54. Pavilion
188 Prospect Park West (718-369-0838) • Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Stuart Little 2

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Halloween: Resurrection; Men in Black 2; The Powerpuff Girls Movie

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Eight Legged Freaks; K-19: The Widowmaker; Like Mike; Reign of Fire; Stuart Little 2

57. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Like Mike; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Scooby-Doo; Stuart Little 2

Queens

58. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Eight Legged Freaks; Halloween: Resurrection; Men in Black 2; Reign of Fire; Stuart Little 2

59. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Divine Secrets of the Ya-Ya Sisterhood; Halloween: Resurrection; Reign of Fire; Scooby-Doo; Stuart Little 2; The Sum of All Fears

60. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • The Bourne Identity; Eight Legged Freaks; Halloween: Resurrection; K-19: The Widowmaker; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Scooby-Doo; Stuart Little 2

61. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • The Crocodile Hunter: Collision Course; Eight Legged Freaks; K-19: The Widowmaker

62. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; Hey Arnold! The Movie; Juwanna Man; K-19: The Widowmaker; Like Mike; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; Reign of Fire; Road to Perdition; Scooby-Doo; Stuart Little 2

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; Hey Arnold! The Movie; Like Mike; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; My Big Fat Greek Wedding; The Powerpuff Girls Movie; Reign of Fire; Road to Perdition; Scooby-Doo

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Fast Runner; Insomnia; Lovely & Amazing; My Big Fat Greek Wedding; Never Again; Notorious C.H.O.; Sunshine State

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; Hey Arnold! The Movie; Men in Black 2; The Powerpuff Girls Movie; Reign of Fire; Stuart Little 2

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • About a Boy; Divine Secrets of the Ya-Ya Sisterhood; Insomnia; The Komediant; Late Marriage

67. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • The Crocodile Hunter: Collision Course; K-19: The Widowmaker

68. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Mr. Deeds

69. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Halloween: Resurrection; Men in Black 2; Reign of Fire

70. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • The Crocodile Hunter: Collision Course; K-19: The Widowmaker; Like Mike; Lilo & Stitch; Mr. Deeds; Road to Perdition; Scooby-Doo; Stuart Little 2

71. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • The Bourne Identity; Eight Legged Freaks; K-19: The Widowmaker; Like Mike; Men in Black 2; Minority Report; Road to Perdition

72. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Eight Legged Freaks; K-19: The Widowmaker; Men in Black 2; Minority Report; Mr. Deeds; Road to Perdition; Stuart Little 2

Staten Island

73. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • The Crocodile Hunter: Collision Course; Divine Secrets of the Ya-Ya Sisterhood; Eight Legged Freaks; K-19: The Widowmaker; Lilo & Stitch; Men in Black 2; Mr. Deeds; Reign of Fire; Road to Perdition; Stuart Little 2

74. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • The Bourne Identity;

Festival

Samurai Director

It's rare that a series of decades-old films can be both timely and timeless, but **Kurosawa & Mifune,** a twelve-film retrospective of Akira Kurosawa films starring Toshiro Mifune, manages the feat. *The Bad Sleep Well* (pictured) is straight out of this week's headlines, a portrait of the dangers of corporate greed. Presented here in fresh prints from the original negatives and with new-and-improved subtitling, the gritty noir of *Stray Dog*, the thoughtful reflection of *I Live in Fear*, and the exuberant battlefields of *The Seven Samurai* show off a star-to-filmmaker relationship that has influenced every director from Scorsese to George Lucas, who cribbed from *The Hidden Fortress* in *Star Wars*. Begins July 26 at Film Forum. (See "Museums, Societies, Etc.")

PHOTOGRAPH COURTESY OF COWBOY PICTURES/JANUS FILMS.

Spotlight

Leaving Los Angeles

"I was able to make a film like this about Los Angeles because I knew I was moving to New York," says **Steven Soderbergh** of *Full Frontal*—what he calls his "karmic sequel" to *sex, lies and videotape,* a sorrowful comedy about a dysfunctional group of Hollywood couples who are coming undone both on-set and off. "Everyone is past their emotional fail-safe, on a ledge." The A-list cast of neurotic pairings includes Julia Roberts and Blair Underwood (pictured), David Duchovny and Mary McCormack, and Catherine Keener and David Hyde Pierce, and much of their doomsday dialogue is ad-libbed. "I gave the actors sole responsibility for creating their characters—internally and externally," he says. Soderbergh filmed for eighteen days, lightning-fast for an Oscar-winning director (for *Traffic*), and he says the experience reminded him of film school. "I booked a room at the self-indulgent hotel," he says. "It's a specific take on a specific set of people. The kind of movie you make about Hollywood when you know in a few days you'll be gone." Opens August 2.

The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; Like Mike; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; The Powerpuff Girls Movie; Reign of Fire; Road to Perdition; Scooby-Doo; The Sum of All Fears

75. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Halloween: Resurrection; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds

76. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • The Bourne Identity; The Crocodile Hunter: Collision Course; Eight Legged Freaks; Halloween: Resurrection; Hey Arnold! The Movie; Like Mike; Lilo & Stitch; Men in Black 2; Minority Report; Mr. Deeds; My Big Fat Greek Wedding; The Powerpuff Girls Movie; Reign of Fire; Road to Perdition; Sunshine State

Museums, Societies, Etc.

77. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Carnal Knowledge: The Sexual Revolution on Film, 1967–1972." 7/27: *I Am Curious, Yellow* (1967); *Midnight Cowboy* (1969). 7/28: *Carnal Knowledge* (1971); *Coming Apart* (1969). 8/3: *Belle de Jour* (1967); *Klute* (1971). 8/4: *Lonesome Cowboys* (1967); *Flesh* (1968). 8/10: *Barbarella* (1967); *Vixen!* (1968).

78. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Under My Skin: The Films of David Cronenberg." 7/24–7/28: *Dead Ringers* (1988); *Camera* (2001); *Naked Lunch* (1991); *M. Butterfly* (1993); *Crash* (1996); *eXistenZ* (1999). 8/1–8/6: *Gaza Strip* (2002).

79. Asia Society
725 Park Ave., at 70th St. (212-517-ASIA); $10. • "25th Asian American International Film Festival." 7/24: *Batang West Side* (2001). 7/25: *Flower Drum Song* (1961); *Larger Than Life* (2000); *Blue Fire* (2002). 7/26: *The Art of Woo* (2001); *Failan* (2001); *Not a Day Goes By* (2002). 7/27: *Bagong Buwan* (2001); *Soul's Protest* (2000); *Face* (2002); *Who Killed Vincent Chin?* (2002).

80. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-636-4100); $9. • "The Films of Jean Grémillon." 7/24–7/25: *The Light of Summer* (1943). 7/26: *White Paws* (1949). 7/27–7/28: *The Strange Mr. Victor* (1938). 7/29–7/30: *A Woman's Love* (1953). 7/31: *Maldone* (1928). "The Feature Films of Ken Loach." 8/2: *Poor Cow* (1967). 8/3–8/4: *Kes* (1969). 8/8: *Family Life* (1971). 8/9: *Hidden Agenda* (1990).

81. Bryant Park Summer Film Festival
Sixth Ave. between 40th and 42nd Sts. (212-512-5700); free. • 7/29: *The Postman Always Rings Twice* (1946). 8/5: *Guess Who's Coming to Dinner* (1967).

83. Celebrate Brooklyn!
9th St. and Prospect Park West. (718-855-7882); free. • 7/25: *Fantasia* (1940). 8/1: *North by Northwest* (1959).

84. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "Kurosawa & Mifune." 7/26–7/29: *Throne of Blood* (1957). 7/30–7/31: *I Live in Fear* (1955). 8/1–8/3: *Stray Dog* (1949). 8/4–8/6: *Drunken Angel* (1948). 8/7–8/10: *Rashomon* (1950). 8/11–8/13: *High and Low* (1963). 8/14–8/15: *The Bad Sleep Well* (1960). 8/16–8/20: *The Hidden Fortress* (1958).

85. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Everybody's Star: Jean Gabin." 7/24: *Far, Along* (2001); *No Damage* (2002). 7/25: *Window* (2001); *Down From the Mountains* (2002); *There There Square* (2002). "The Return of the American Film Theatre." 7/26: *The Homecoming* (1973); *Luther* (1974); *The Man in the Glass Booth* (1975). 7/27: *The Iceman Cometh* (1973); *Luther* (1974); *The Man in the Glass Booth* (1975). 7/28–7/29: *A Delicate Balance* (1973); *The Iceman Cometh* (1973); *The Homecoming* (1973). 7/30–8/1: *Galileo* (1975); *A Delicate Balance* (1973). "Happy Birthday, Kino." 8/2: *Tim Drum* (1979); *The Art of Cinematography* (1992). 8/3: *Brightness* (1987); *Himalaya* (2000). 8/4: *Dersu Uzala* (1975); *Time Regained* (1999). 8/5: *The Cry* (1957); *The Ballad of Narayama* (1982). 8/6: *A Year of the Quiet Son* (1984).

86. Metropolitan Museum of Art
1000 Fifth Ave., at 81st St. (212-570-3949); free. • "Hollywood Glamour." 7/27: *The Women* (1939).

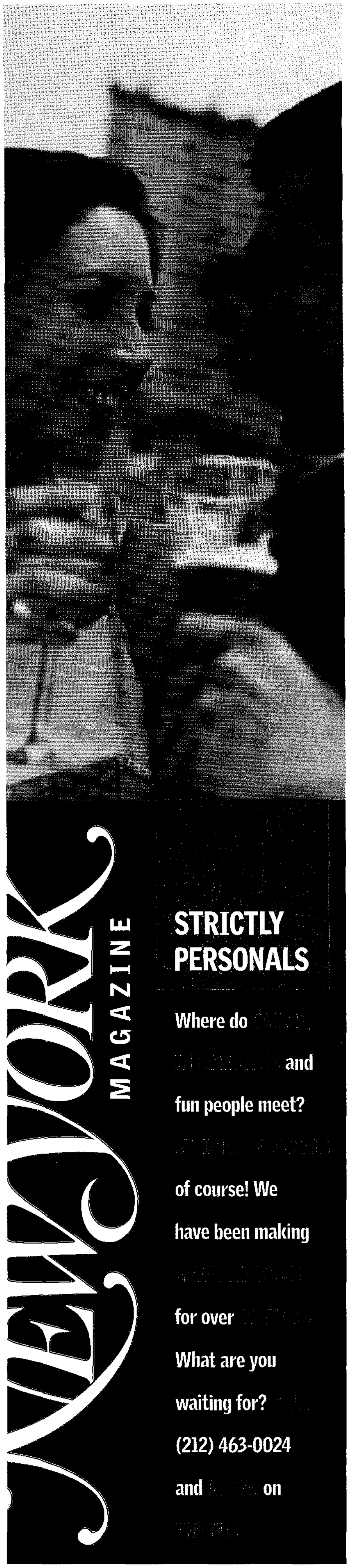
87. New York Historical Society
2 W. 77th St. (212-969-0968); $7. • "Summer Film Series." 7/30: *The Brother From Another Planet* (1984). 8/6: *Radio Days* (1987). 8/13: *The Wedding Banquet* (1993).

88. Queens Theatre in the Park
Flushing Meadows Corona Park (718-760-0064); $6. • "Latino Cultural Festival 2002." 7/28: *Demasiado Amor* (2002). 8/4: *Bicho de Sete Cabecas* (2002). 8/6: *La Fuga* (2002).

89. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic Thalia: A Tribute to Martin & Ursula Lewis." 7/27–8/4: *The Piano Teacher* (2001). 8/6: *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* (2000). 8/7: *Some Like It Hot* (1959); *The Apartment* (1960).

90. Teatro Heckscher
1230 5th Ave., at 104th St. (212-831-7272); $7. • "Mexican Film Series." 7/27: *María Candelaría* (1943). 8/8: *¡Ay Jalisco No Te Rajes!* (1941).

PHOTOGRAPH BY BOB MARSHAK.



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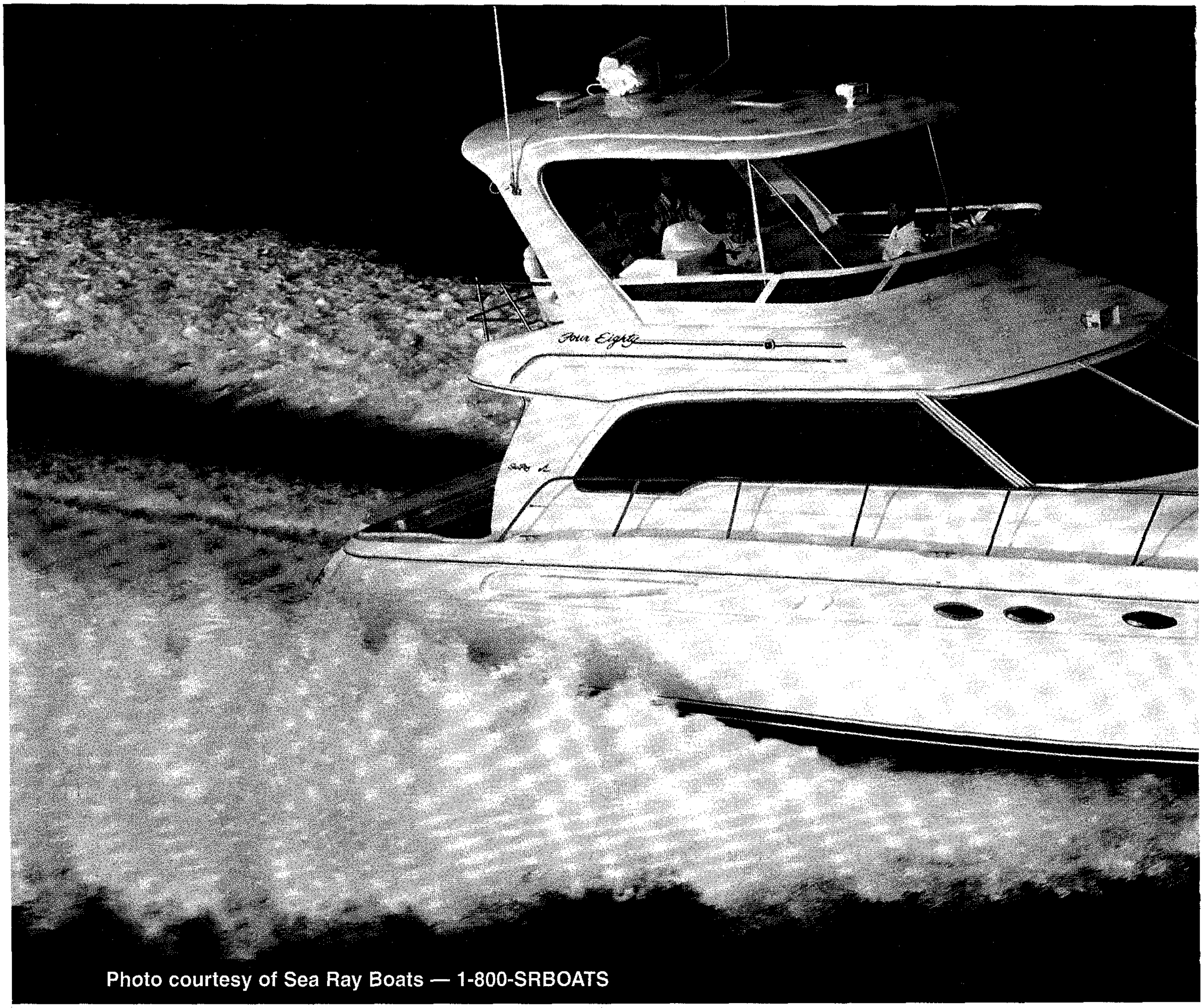

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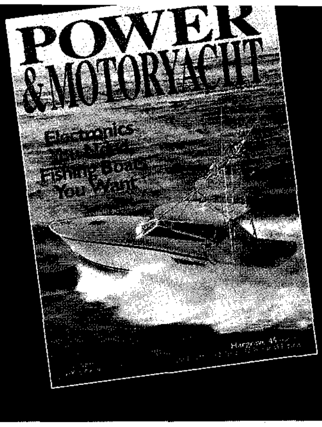
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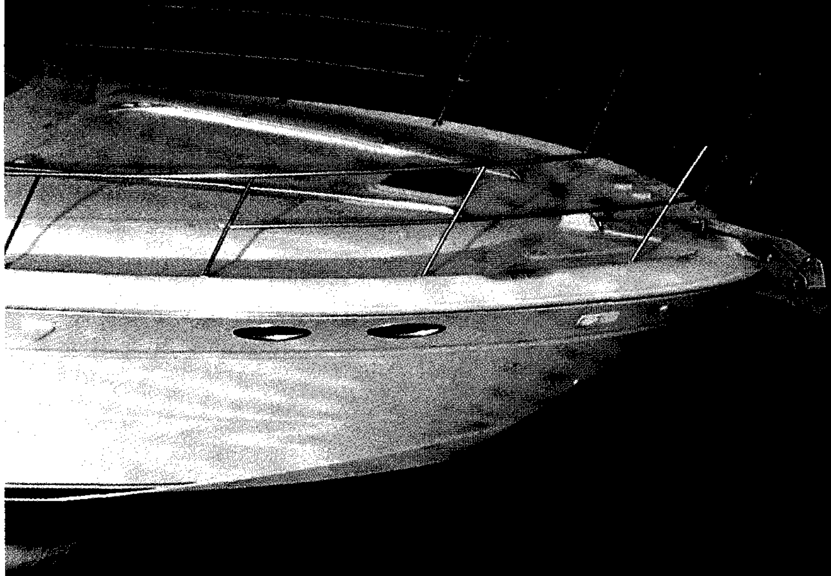

POWER
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magazine

About
The Human Internet

cue

Theater

Edited by Logan Hill

Broadway

Previews and Openings

The Boys From Syracuse

This classic Rodgers and Hart musical makes light of the delicious premise of *A Comedy of Errors*, tracking two sets of identical twins through a circus-mirror maze of mishaps and contrivances. Nicky Silver contributes a new book, based on the original by George Abbott. Scott Ellis directs and Tony winner Rob Ashford choreographs. $25–$90. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 7/24 for a 8/18 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Frankie and Johnnie in the Claire de Lune

Edie Falco and Stanley Tucci headline this revival of Terrence McNally's comic drama about two New York lovers who connect on New Year's Eve. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 7/26 for an 8/8 opening. (See box.) • Belasco Theatre, 111 W. 44th St. (212-239-6200).

Hairspray

A new musical version of the John Waters classic about a big, big-haired small-town girl with even bigger dreams. Written and directed by Waters, with a book by Mark O'Donnell and Thomas Meehan (*The Producers*), the musical stars Harvey Fierstein and Marissa Jaret Winokur. $65–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for an 8/15 opening. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Now Playing

Aida

Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast

The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret

This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Bob Fosse film. Now starring Polly Bergen, Rick Holmes, Heather Laws, Hal Linden, John Stamos. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago

This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Sun. at 6:30, Wed. and Sat. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact

This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ 42nd Street

Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Tom Wopat, David Elder, Jonathan Freeman, and Beth Leavel. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty

A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?

Edward Albee's Tony-winning new drama follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son the awful secret of his affair with, yes, a goat. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate

Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Josh Radnor and Alicia Silverstone. $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

I'm Not Rappaport

This revival of Herb Gardner's 1986 Tony-winning comedy reunites original director Daniel Sullivan and original star Judd Hirsch, joined by Ben Vereen. Set in Central Park, the play tells the story of two testy octogenarians. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

★ Into the Woods

Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables

An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's megahit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King

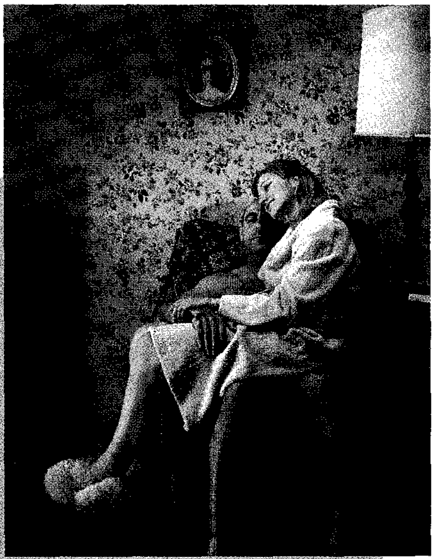
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!

An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

Previews

Big Nights



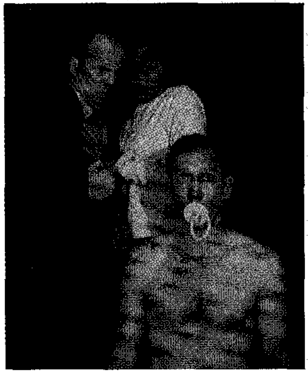
Look out, Mrs. Robinson: You've got company. "It's true," admits **Stanley Tucci**, who will be starring in the revival of Terrence McNally's *Frankie and Johnny in the Clair de Lune* with Edie Falco (pictured, with Tucci). "I will be naked onstage for a bit." Tucci didn't expect to be appearing in the buff eight times a week when, last November, director Joe Mantello asked him to do a reading of the play. "As soon as we finished reading, they came over and said, 'So do you want to do the show?' I said, 'What do you mean?' " *Frankie* will be Tucci's first stage performance in eight years (he's appeared on Broadway in *Brighton Beach Memoirs*, *Execution of Justice*, and *The Iceman Cometh*) and his first time working with Falco, an old friend from SUNY-Purchase. McNally's play—about a preternaturally optimistic short-order cook, a burned-by-life waitress, and their fitful steps toward romance—is making a kind of return to the stage, too: Originally presented by the Manhattan Theatre Club in 1987, it's better known from the slicked-up 1991 film version with Al Pacino and Michelle Pfeiffer. Tucci, for his part, never saw either, though he has done time in a crummy kitchen: When he first moved to New York, he worked in a restaurant basement, "chopping lettuce and peeling cases of shrimp." So far, he and Falco haven't rehearsed their nude scene, though Tucci insists, "We won't be under the bright lights. It will be a silhouettey sort of thing. I hope." Previews begin July 26 for an August 8 opening. (See "Broadway.") EMILY GITTER

PHOTOGRAPH BY ROBERT MAXWELL.

Onstage

Double Threat

Stephen Belber, the talented playwright whose dark and vibrant motel-room drama *Tape* became a Richard Linklater film, is developing a double life. He's just opened **Transparency of Val**, his odd new comedy about the life cycle of a very confused and conflicted man-child, at downtown's La Tea Theatre (pictured below, cast members Mike Timoney, Pamela Hart, and Jonathan Green). But Belber, who pays the bills with his gig as a *Law & Order: SVU* writer, also has a burgeoning acting career. As a member of the Tectonic Theater Project, Belber was one of three "associate writers" who collaborated on *The Laramie Project* and performed in the piece in New York and out West. Now he'll share the stage with Sandra Shipley and Michael Emerson in **Only the End of the World**, the Stateside premiere of a 1990 drama by French playwright Jean-Luc Lagarce. Belber (pictured, top, standing above Emerson) plays the ambivalent brother of a man who returns home after years of absence to reveal a mortal illness. Performances begin August 1. (See "Off-Off Broadway.")



★ Metamorphoses
Writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

Morning's at Seven
A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a midwestern family coping with maturity in Paul Osborn's 1939 drama, directed by Daniel Sullivan. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/28. • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

Mostly Sondheim
Barbara Cook returns with her musical revue, which features the songs of Sondheim, Arlen & Harburg, Berlin, and others. Musical direction and arrangements by Wally Harper. $40–$60. Sun. and Mon. at 7:30. Through 8/26. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Noises Off
Jane Curtin stars in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!
Super-choreographer Susan Stroman (*The Producers, The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever ("The Surrey With the Fringe on Top," "Oh, What a Beautiful Mornin' "), the production stars Patrick Wilson as Curly, Josefina Gabrielle as Laurey, and the terrific Shuler Hensley. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ *Private Lives*
This terrific, crisp revival of Noël Coward's crisp and cruel comedy, starring Lindsay Duncan and Alan Rickman, arrives on Broadway after winning raves and scads of awards on the West End. Alan Rickman and Lindsay Duncan star. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (Neil Patrick Harris) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

★ Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Tale of the Allergist's Wife
A shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch about a hyper allergist and his frazzled self-improving wife. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

★ Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway at 45th St., (212-307-4100).

★ Topdog/Underdog
Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Pulitzer-winning Suzan-Lori Parks drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Midwestern Chum
A comedy by Sarah Bexley, with Cathleen Miller, about an affable Midwesterner who becomes an aggravated East Coast superintendent of schools. $35. Mon.–Sat. at 8, Sat. at 3. Previews begin 7/31 for an 8/5 opening. • Urban Stages, 259 W. 30th St. (212-206-1515).

Spanish Girl
Written by Hunt Holman and directed by Erica Schmidt, this drama tracks a college student who receives an unexpected visit from the 15-year-old girl he had an affair with during his summer vacation. $25. Tues.–Sat. at 8, Sun. at 7:30, Sat. at 2, Sun. at 3. In previews for a 7/28 opening. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-246-4422).

Now Playing

All Over
Edward Albee's stellar year continues with this revival of his 1971 drama about a dying man who is confronted by his wife and mistress. The cast features Rosemary Harris, Michael Learned, John Carter, Myra Carter, Patrick Garner, and Pamela Nyberg. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Through 9/1. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

As You Like It
The Worth Street Theater Company's production of the Shakespeare comedy. $15. Thurs.–Sat. and Mon. at 8, Sun. at 5. • Tribeca Playhouse, 111 Reade St. (212-206-0303).

★ Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Capitol Steps: When Bush Comes to Shove
Beltway puns and shtick. $50. Mon.–Sat. at 8, Wed. and Sat. at 2:30. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in temporary quarters at South Street Seaport's Pier 17; call 212-768-1818 or visit www.tdf.org for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPHS, FROM TOP: BILL STRONG; SUZANNE SUTCLIFFE.

Comedy of Errors

The Aquila Theatre Company, always rambunctious, returns with an *Errors* set in a "twenties Turkish cartoon dream." $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • East 13th St. Theater, 136 E. 13th St. (212-239-6200).

★ De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Elle

Alan Cumming adapted this Jean Genet drama for the Art Party's production, which he stars in with Stephen Spinella and Anson Mount. The play tracks a photographer who travels to the Vatican to photograph the pope, but is stymied when the pope denies his own existence. Costumes are by Vivienne Westwood; Nick Philippou directs. $25–$45. Call for schedule. Through 7/31. • Zipper, 336 W. 37th St. (212-239-6200).

Endpapers

A new comedy about the office politics of an independent publishing house, by Thomas McCormack, the former CEO of St. Martin's Press. $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Forbidden Broadway 20th Anniversary Celebration

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

★ The Guys

Amy Irving and Tom Wopat star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Tues.–Fri. at 7. • The Flea, 41 White St. (212-206-1515).

Onstage

Director's Cult

Just as defiant of commercial sensibilities as ever, experimental-theater icon and mentor Richard Foreman has wisely and improbably managed to use his Ontological Theater at Saint Mark's Church in-the-Bowery as a way to shield his work from the caprices of the market, cement his legacy, and support a new crop of acolytes almost as stubborn as himself. So for the tenth annual **Blueprint Series**, Foreman will showcase the short works of four emerging directors who have received the support of his theater: Tracy Bersley, Joshua Briggs, Matthew Earnest (pictured, Earnest's *Ch'ien-nu leaves her body*), and Jonathan Valuckas. July 24 through August 4. ("See "Off-Off Broadway.")

PHOTOGRAPH COURTESY OF DEEP ELLUM ENSEMBLE.

Harlem Song

George C. Wolfe's new musical at the Apollo Theatre traces the music and culture of Harlem from the twenties to the present, re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo and the celebration in the streets of Harlem following heavyweight Joe Louis's victory over Max Schmeling. The revue features both classic songs and dances and entirely new ones. $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

★ House and Garden

Alan Ayckbourn's latest plays have a wonderful gimmick—and London critics swear it works: Two plays, one in the house, one in the garden, unfold simultaneously, as actors shuttle between the two stages. The plot concerns a garden party gone awry and a French actress who loves her liquor. John Tillinger directs. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. Through 7/28. • MTC Stages 1 and 2 at City Center, 131 W. 55th St. (212-581-1212).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Lincoln Center Festival 2002

The summer festival presents more than 75 performances of music, theater, dance, puppetry, and film from around the world. Highlights include *Gonge Khab Dideh*, a silent play written and directed by Iranian actor and director Attila Pessyani, *Ta'ziyeh*, an authentic Islamic music drama from the Middle East, *Logic of the Birds*, a multimedia performance of a twelfth-century Persian fable, and *Happiness: An Epic Poem*, by NYC performance artist Laurie Anderson. Call for ticket prices, schedule, and locations. Through 7/28. • Lincoln Center, (212-875-5928).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical

A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Through 8/11. • Theatre Four, 424 W. 55th St. (212-239-6200).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Play Yourself

Harry Kondoleon's story of an aging former movie star attempting to rewrite the script of her daughter's life. Elizabeth Marvel and Marian Seldes star; Craig Lucas directs. $45–$55. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Through 8/4. • Century Center for the Performing Arts, 111 E. 15 St. (212-239-6200).

The Playboy of the Western World

An all-Irish production of J. M. Synge's 1907 comedy about a man whose wild tale of his father's murder earns him the adoration of his neighbors, until his father appears, in the flesh, to expose him. $35–$40. Tues.–Sat. at 8, Sun. at 3. Through 8/18. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Prince and the Pauper

A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$55. Mon., Wed., Fri., and Sat. at 8, Tues. at 7, Wed. and Sat. at 2:30, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause

Reno transfers her successful solo show, one of the first theatrical performances to incorporate a response to 9/11. $45. Mon., Thurs., and Fri. at 8, Sat. at 7 and 10, Sun. at 7. • Lion Theatre at Theatre Row, 410 W. 42nd St. (212-279-4200)

★ Ricky Jay: On the Stem

Sleight-of-hand master Ricky Jay's latest show. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Sun. at 7. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Shoppers Carried by Escalators Into the Flames

A dark comedy by the fierce writer Denis Johnson (*Jesus' Son*) about a California family, a yammering television set, and a hyper chihuahua. The cast features Off Broadway standouts like Betty Miller, Will Patton, and James Urbaniak. $45–$49.50. Tues.–Sat. at 8, Sun. at 7, Sat. at 3. • Dimson Theatre, 108 E. 15th St. (212-239-6200).

Stomp

A boisterous riot of found-object percussion. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Thunder Knocking on the Door

A blues musical, with book by Keith Glover and music and lyrics by blues star Keb' Mo', Anderson Edwards, and Glover, tracks an Alabama family as the fateful stranger Marvell Thunder rolls into town and challenges a young girl to a high-stakes "cuttin' contest." $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Minetta Lane Theater, 18 Minetta Lane (212-307-4100).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Twelfth Night

No, Meryl Streep's not back, but the the Joseph Papp Public Theater/New York Shakespeare Festival has rounded up another crowd of stars. Zach Braff, Kristen Johnson, Christopher Lloyd, Kathryn Meisle, Oliver Platt, Jimmy Smits, and Julia Stiles will star in the Bard's dark comedy. Brian Kulick directs. Free. Tues.–Sun. at 8, 7/22 and 7/29 at 8. No performances 7/24 and 8/1. • Delacorte Theater, Central Park (212-539-8750).

21 Dog Years: Doing Time @ Amazon.com

Mike Daisey's Fringe hit—a comic look back at the dot-com era—returns. $45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. Through 9/1. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Underneath the Lintel

In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Wed.–Fri. at 8, Sat. at 5 and 9. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 8/18: Sherri Parker Lee, Peggy Lipton, and Sonia Manzano. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

American Dreams: Plays About NY and the Immigrant Experience

An annual summer reading series, presented by the

Immigrants' Theatre Project and the Lower East Side Tenement Museum. $6. Call for schedule. Through 8/1. • Tenement Theatre, 97 Orchard St. (212-431-0233).

The American Living Room
In its thirteenth season, Here's festival features more than 100 works in five summer-long series, including a "Directing Cabaret" highlighting the work of young directors, a "Performance Series" of solo performance artists, and a "Puppet Parlor," co-curated by Basil Twist. $10–$15. Call for schedule. Through 9/1. • Here, 145 Sixth Ave. (212-647-0202).

AT&T Latino Cultural Festival
This year, the Queens Theatre in the Park festival features theatrical works by Linda Nieves-Powell, Kay Ashead, and Teatro Hugo & Ines. Call for schedule, location, and prices. 7/24–8/11. • (718-760-0064).

Blueprint Series
The Ontological Theater stages experimental works by the four emerging directors Tracy Bersley, Joshua Briggs, Matthew Earnest, and Jonathan Valuckas. $10. Call for schedule. 7/24–8/4. (See box.) • Ontological Theater, 131 E. 10th St. (212-533-4650).

Distribution of Empathy
Karen Finley's latest solo show. $15. Tues. at 9. Through 7/30. • Cutting Room, 19 West 24th St. (212-691-1900).

Grandmotherfucker
A solo show by Pat Candaras, an irreverent Irish-Catholic Brookynite. $10. Two-drink minimum. Call for schedule. • Don't Tell Mama, 343 W. 46th St. (212-757-0788).

Ice Factory '02
The Soho Think Tank presents its ninth annual summer festival of cutting-edge new work by independent companies. Now playing: *The Hush*, a silent comedy by Hush Productions, and *Sea of Love*, a burlesque by comedian and playwright Trav. S.D. $10–$15. Wed.–Sat. at 7. • Ohio Theater, 66 Wooster St. (212-966-4844).

Leonce & Lena
German playwright Georg Buchner was 19 years old in 1836, when he wrote this obsessive love story, here directed by Lenard Petit and performed with a score by Aussie band Dead Can Dance. $30. Tues.–Sat. at 8, Sun. at 3. • Connelly Theatre, 220 E. 4th St. (212-625-9848).

Midtown International Theatre Festival
Now in its third year, this summer festival dedicated to Off–Off Broadway talent presents 25 plays, ranging from "a gay-friendly musical farce based on *As You Like It*" to a "psychological thriller set in a post-colonial central African country." $12–$15. Call for schedule. • Raw Space, 529 W. 42nd St. (212-279-4200).

★ Monday Night Magic
Internationally known magicians munch on glass, steal your watch, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

New Eden
Tony Vidal's sci-fi musical comedy about a test-tube baby conceived in space. $40. Thurs.–Sun. at 8, Sat. and Sun. at 2. • Chashama, 129 W. 42nd St. (212-279-4200).

Only the End of the World
Michael Emerson, Stephen Belber, and Sandra Shipley star in the stateside premiere of Company Charnière's production of Jean-Luc Lagarce's 1990 drama, a story about an HIV-positive man who returns home to his family after many years away. $15. Mon., Thurs.–Sat. at 8. 8/1–8/24. (See box.) • Theatre 3, 311 W. 43rd St. (212-252-4437).

Rapture
Noyah Einav's drama about six hipsters stuck in an East Village apartment during a street riot. $15. Fri.–Sun. at 7. 7/26–8/4. • Here, 145 Sixth Ave. (212-647-0202).

Transparency of Val
A new contemporary comedy by the talented playwright Stephen Belber (*Tape*) about a characteristically conflicted protagonist. $15. Mon.–Sat. at 8, 7/26 at 7 and 10. Through 8/3. • Clemente Soto Velez Cultural Center, 107 Suffolk St. (212-539-6506).

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Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ John Graham
Paintings and drawings dating from the forties to the fifties, by the Russian-born American artist whose circle of artist friends included Stuart Davis, Willem de Kooning, and Arshile Gorky, among others; through 7/31. • York, 21 E. 65th St. (212-772-9155).

★ Squire Vickers
Colorful paintings that suggest studies for tilework, by an artist who was the chief architect of the Public Transit Commission between 1906 and 1942; through 9/14. (See box.) • Shepherd & Derom, 58 E. 79th St. (212-861-4050).

57th Street Area

★ Roy de Forest/William T. Wiley
Paintings, drawings, and constructions by these two prominent Bay Area artists who have explored similar narrative and personal mythologies over the past 40 years; through 8/23. • Adams, 41 W. 57th St. (212-644-5666).

★ Joan Mitchell
Pastel drawings, paintings, and limited-edition books made in collaboration with poets, among them John Ashbery, J. J. Mitchell, and James Schuyler; through 7/26. • De Nagy, 724 Fifth Ave. (212-262-5050).

Soho and Tribeca

Olaf Bruening
An installation of video, sculpture, light, and sound that borrows its imagery from advertising and the entertainment industry; through 8/17. • Swiss Institute, 495 Broadway (212-925-2035).

★ Simon Frost
Ethereal ink and graphite drawings; through 9/14. • Blum, 99 Wooster St. (212-343-0441).

Richard Haas
A survey of paintings and works on paper by this artist known for his trompe l'oeil murals on the walls of buildings in New York and other cities; through 8/31. • Ingbar, 568 Broadway (212-334-1100).

★ Joan Mitchell
An exhibition focusing on the small-scale paintings of the Abstract Expressionist whose work is currently the subject of a Whitney retrospective (see "Museums"); through 8/16. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Chelsea

Joaquim Chancho
Large, geometric abstract paintings on paper and canvas; through 9/13. • Chanin, 210 Eleventh Ave. (212-675-1800).

Andrew Grassie
Meticulously rendered egg-tempera paintings of American sculptures from the seventies; through 8/20. • Morris, 465 W. 23rd St. (212-727-2752).

Jenny Holzer
Multiples and editions, including posters, T-shirts, caps, postcards, and other ordinary objects emblazoned with the artist's text pieces; through 9/31. • Printed Matter, 535 W. 22nd St. (212-925-0325).

Siobhan Liddell
Thread drawings and large works on paper; through 8/9. • CRG, 535 W. 22nd St. (212-229-2766).

Doug Martin/Wilhelm Moser
Paintings of an ochre quarry in Roussillon, France, that were painted with pigments gathered at the quarry/Photographs taken around the world that document the mysterious and massive carved stones known as megaliths. Through 8/16. • Cowles, 537 W. 24th St. (212-925-3500).

★ Joan Mitchell
Ten major paintings by the Abstract Expressionist whose work is currently the subject of Whitney retrospective (see "Museums"); through 8/16. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Banks Violette
An installation of paintings and sculptures that explore a 1995 murder of a young woman; through 8/16. • Team, 527 W. 26th St. (212-279-9219).

Group Shows

Madison Avenue and Vicinity

Baumgold
Paintings, drawing, collages, and sculpture by 40 artists, among them Artschwager, Brainard, Dant, Grosz, Marten, Ramberg, Steinberg, Stoll, Yoshida; through 8/9. • 74 E. 79th St. (212-861-7338).

Hirschl & Adler
"Concentrations," six small "focus" exhibitions that reflect this gallery's interests over the past 50 years, among them drawings of thirties New York by Edward Chrystie; landscape paintings by Frederick J. Sykes, and collage ready-mades from the seventies and eighties by Gilbert & George; through 9/13. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

★ Knoedler
"Coming to Light," paintings by Avery, Gottlieb, and Rothko that were made during their summers in Provincetown between 1957 and 1961; through 8/15. • 19 E. 70th St. (212-794-0550).

57th Street Area

Ameringer Howard Yohe
"Summer in the City: High in the 60s," paintings by Caro, Frankenthaler, Louis, Noland, Olitski, others; through 9/14. • 20 W. 57th St. (212-445-0051).

Clark
"Blue + White = Radical," contemporary artists interpret the blue-and-white ceramic tradition; through 8/9. • 24 W. 57th St. (212-246-2205).

Cohan
Works by Celmins, Essenhigh, Long, Paine, Smithson, Tomaselli, others; through 8/16. • 41 W. 57th St. (212-755-7171).

Findlay
"Manhattan and Monhegan: A Tale of Two Islands," works by Bellows, Haas, Henri, Poskas, and others that take inspiration from the two islands; through 8/30. • 41 E. 57th St. (212-486-7660).

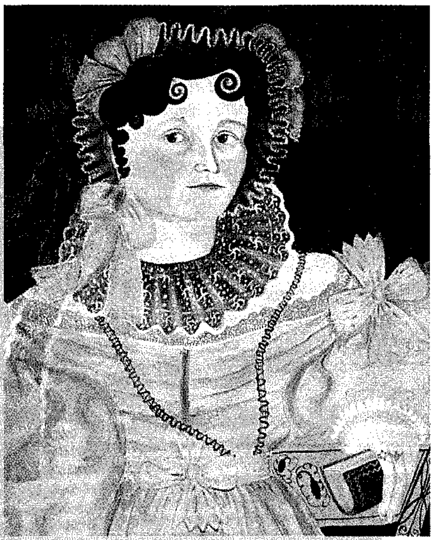
★ Goodman
Black-and-white photographs from the 1978–1980 work *Makunaíma*, by Baumgarten; Polaroid portraits by Hamilton; new etchings by Schütte; painted photographs from the series "Firenze," by Richter; through 8/30. • 24 W. 57th St. (212-977-7160).

St. Etienne
Works by Coe, Darger, Klimt, Moses, Pechstein, Schiele, others; through 9/20. • 24 W. 57th St. (212-245-6734).

UBS Paine Webber
"Six Continents of Quilts: The American Craft Mu-

On View

Clear As Folk



In its first nine months on West 53rd Street, the American Folk Art Museum has literally been reborn. Its steep monastic building, the first major public New York project of Tod Williams Billie Tsien Architects, is a sublime foil for art that looks emphatically handwrought. Carved wood and metal sculptures, in particular, couldn't find more compatible galleries. And the astute pairing of the museum's first two shows—one of works given to the museum by the folk-art collector Ralph Esmerian, the other of Henry Darger's peculiar and mesmerizing drawings of warrior girls—announced an ambitious, provocative program. The momentum continues with **American Anthem: Masterworks From the American Folk Art Museum**, the final offering of the introductory trilogy and a show that succeeds by doing everything one expects an exhibition of "masterworks" not to do. Instead of being arranged by medium or theme, the museum's paintings (pictured, *Woman in Pink*, circa 1835–1840, attributed to John Usher Parsons), furniture, quilts, sculptures, and other objects are presented chronologically. The result is an uninterrupted flow of fascinating juxtapositions—for example, a bucolic appliqué bedcover made by Sarah Ann Garges in Bucks County, Pennsylvania, in 1853, behind a stoneware jug made the same year in Edgefield County, South Carolina, by the slave Dave Drake—and a diverting trip through the history of self-taught art. (Through January 5; see "Museums.") E.N.

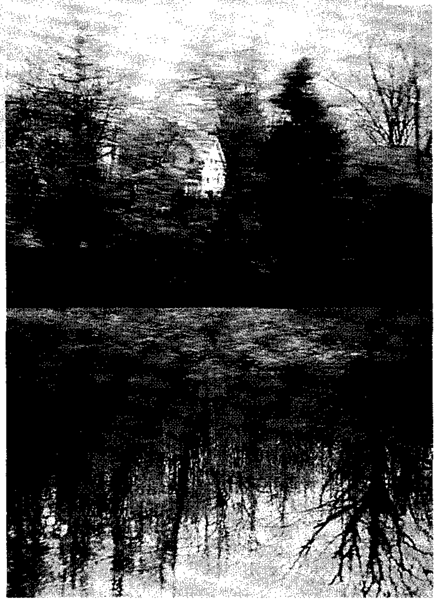
Ground Rules During summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH COURTESY OF THE AMERICAN FOLK ART MUSEUM.

Talent

The Power of Myth

Myths and fairy tales have always provided fodder for artists, whether referenced directly or as starting points for flights of fantasy. **Into the Woods**, the summer show at Julie Saul Gallery, looks at both approaches in photographs, paintings, drawings, and sculptures by dream weavers of all stripes, from Alyson Shotz's *Still Life*, an installation of "techno trees" suspended above mirror "puddles," to K. K. Kozik's painting *Magic Castle* to Eileen Neff's mysterious *Almost (November 21, 2000)* (2001, pictured), a color inkjet print from a digitally manipulated photograph. (Through August 16; see "Galleries: Group Shows.")



seum Collection," an exhibition of quilts from around the world that attempts to redefine the centuries-old tradition of quiltmaking; through 9/13. • 1285 Sixth Ave. (212-713-2885).

Soho and Tribeca

★ Exit Art
"Show People: Downtown Directors and the Play of Time," an exhibition exploring the directorial work of Abdoh, Bogart, Foreman, Monk, Schumann, and Wilson through individual installations; through 8/17. • 548 Broadway (212-966-7745).

Hoffman
Works by Averbuch, Brady, Eddy, Gregory, Halili, Plagens, others; through 8/30. • 429 W. Broadway (212-966-6676).

Kent
"Endless Summer," works by Adams, Brill, Erlich, Laffoley, Monick, Tanaka, Yamashita, others; through 9/7. • 67 Prince St. (212-966-4500).

Pelavin
"Residuum," works that define the absence of people, places, or objects, by Biggs and Cmar, Cox, Griffin, Herzog, Levy, others; through 8/16. • 13 Jay St. (212-925-9424).

Tilton/Kustera
Works by Abaroa, Caesar, Cruzvillegas; through 8/2. • 49 Greene St. (212-941-1775).

Chelsea

Fischbach
"Season Ticket," works by Arzt, Drewa, Ferrandini, Keiser, Kraft, Loftus, Saunders, others; through 8/23. • 210 Eleventh Ave. (212-759-2345).

Gagosian
"Monitor, Volume 2," works by Abaroa and Ortiz, Gispert, Jankowski, Ruilova, Staehle, Tandberg, others; through 8/9. • 555 W. 24th St. (212-741-1111).

Gering
Works by Armleder, Deacon, Kauffman, Koons, Opie, others; through 8/30. • 534 W. 22nd St. (646-336-7183).

★ Gladstone
"American Standard: (Para) Normality and Everyday Life," a show organized by Gregory Crewdson of works by artists who combine realism and theatricality, among them Bechtle, Celmins, Currin, Fischl, Gallace, Sherman, Shore, Sugimoto; through 8/16. • Gladstone, 515 W. 24th St. (212-206-9300).

Lehmann Maupin
Works by Ataman, Emin, LaVerdiere, others; through 9/7 (gallery will be open by appointment only in August). • 540 W. 26th St. (212-965-0753).

★ Marks
"Something, Anything," curated by Nayland Blake and featuring works by European and American artists from several generations, among them Fritsch, Kelley, Marclay, Nadelman, Parsons, Samaras, Westermann; through 8/16. • 522 W. 22nd St. (212-243-0200).

Metro Pictures
Installations by Lawler and Miller, video projection by Simmons; through 9/14. • 519 W. 24th St. (212-206-7100).

Miller
"Free Lemonade," works by Cox, Eberle, Graham, Held, Juarez, Krasner, Mitchell, Snyder, Wilmarth, others; through 8/30. • 524 W. 26th St. (212-366-4774).

Ricco/Maresca
"A Bird Show," birds rendered in a variety of mediums, by Dial, Finster, Hinds Bidaut, Levitt, Martone, Witkin, others; through 8/16. • 529 W. 20th St. (212-627-4819).

★ Riva
"Erotika," assemblages, paintings, photographs, and other works by 21 artists, among them the Chapman Brothers, Levinthal, LaChapelle, Ruff, Serrano, Schlossberg; through 8/15. • 529 W. 20th St. (212-242-3434).

★ Rodgers
Sculpture by Dominick, Hegge, Knowlton, Ziegler; through 8/30. • 529 W. 20th St. (212-414-9810).

★ Saul
"Into the Woods," photographs on the theme of fairy tales, myths, and fantasy, by Coyne, Cutler, Morrell, O'Reilly, Semmes, Shotz, Wright, others; through 8/16. (See box.) • 535 W. 22nd St. (212-627-2410).

Senior & Shopmaker
Works by Armajani, Bartos, Lobe, Phelan; through 8/23 • 21 E. 26th St. (212-213-6767).

Snyder
"500 Works on Paper 1922–2002," works by Avery, Bluhm, Fendrich, Putnam, Strzelec, Wheeler, others; through 8/23. • 601 W. 29th St. (212-871-1077).

Stux
"Kageki Metonymic: Subversions and Transformations From the Japanese Fringe," works by Japanese artists and cartoonists influenced by the seminal comic magazine *GARO*; through 9/7. • Stux, 529 W. 20th (212-352-1600).

Other

★ conTEMPorary
"Artchitecture," works by artists, architects, and fashion designers, among them Acconci, Dubbeldam, Kiesler, United Bamboo; through 8/10. • 14 Charles St. (212-807-6669).

Photography

Rufen Afanador
Black-and-white photographs of young matadors from Colombia, Mexico, Peru, and Spain; through 9/14. • Throckmorton, 153 E. 61st St. (212-223-1059).

Bateman
"Inside/Out," works by Bidwell, Koch, Matturri, Nash, Prager, Walden, others; through 9/7. • 560 Broadway (212-925-7951).

★ Borden
"Office Space," photographs of work spaces by Barney, Baltz, Friedlander, Maul, Parr, Skogland, Sherman, Sultan, others; through 7/26. • 560 Broadway (212-431-0166).

★ Cook
"Obscure Destinies: Photography in Latin America, 1860–2001," works by L. Alvarez Bravo, M. Alvarez Bravo, Apostól, Charnay, Garduno, Gonzalez Palma, Muniz, others; through 8/17. • 1063 Madison Ave. (212-737-3550).

★ De Lellis
Twentieth-century Italian photographs depicting the bicycle, by Placido Barbieri, Luigi Cavagna, Nino Migliori, Mario Righetti, others; through 8/16. • 47 E. 68th St. (212-327-1482).

★ Ron Galella
Black-and-white photographs of celebrities taken between 1960 and 1965; through 8/2. • Kasmin, 293 Tenth Ave. (212-563-4474).

★ International Center of Photography
"Manual: Two Worlds, the Collaboration of Ed Hill and Suzanne Bloom." The first survey of the team's 27-year career, including photographs, digital animations, interactive CD-ROM works, and video displays; through 9/1. • "George Tice: Urban Landscapes." A retrospective of the photographer's images of urban and suburban New Jersey landscapes; through 9/1. • "Dust to DNA: Kevin Clarke and Mikey Flowers 9/11." Collaborative photographs documenting the collapse of the World Trade Towers; through 9/1. • 1133 Sixth Ave. (212-857-0045), Tues.-Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $9, $6 students and seniors.

Kathleen Johnson
Images captured from below the surface of backyard swimming pools, made with a disposable camera; through 8/9. • Schoormans, 508 W. 26th St. (212-243-3159).

Harry Lapow
Black-and-white photographs of people on the Coney Island beach in the fifties; through 8/16. • Klotz/Sirmon, 511 W. 25th St. (212-741-4764).

Viggo Mortensen
Photographs and mixed-media works that combine paint, fragments of photographs, scraps of cloth and paper, scrawled words, and various found objects; through 8/23. • Mann, 210 Eleventh Ave. (212-989-7600).

★ Morthland
An exhibition celebrating the publication of Lyle Rexer's new book, *Photography's Antiquarian Avant-Garde—The New Wave in Old Processes* (Abrams), featuring works by Carey, Close, Estrabrook, Hinds Bidaut, Mann, Spagnoli, others; through 8/10. • Morthland, 511 W. 25th St. (212-242-7767).

Jason Oddy
Large-scale color images documenting the American cryonics industry, by a London-based photographer and critic; through 8/9. • Taylor, 535 W. 22nd St. (646-230-0992).

★ Richardson
"About Face," an exhibition demonstrating the influence of the early-twentieth-century German photographer August Sander on later photographic portraiture, featuring portraits by Arbus, Bey, Dijkstra, Frank, Hanzlova, Ruff, Sander, others; a selection of portraits of writers, musicians, and artists by the late Yousuf Karsh; through 8/23. • Richardson, 535 W. 22nd St. (646-230-9610).

★ Rosen
"Bystander," works by eight young photographers whose subjects are their peers and family, peripheral

PHOTOGRAPH COURTESY OF LOCKS GALLERY, PHILADELPHIA.

cultures, urban and suburban haunts, and their own immediate environments; a video installation by Wolfgang Tillmans that is his first work in the medium of film and depicts the shifting and flashing lights in a nightclub; through 8/23. • 525 W. 24th St. (212-627-6000).

Sebastião Salgado
Photographs documenting the ravages of polio on children and the efforts of organizations to deliver polio vaccine to some of the most conflict-ridden places in the world; through 8/16. • Aperture's Burden Gallery, 20 E. 23rd St. (212-505-5555).

★ George Tice
Black-and-white photographs of scenes in Paterson, New Jersey, some of which were shown in his retrospective at the Metropolitan Museum of Art in 1972, and recent images of Paterson; through 8/2. • Meyerowitz, 580 Broadway (212-625-3434), Wed.–Sat. 11–6.

★ Jerry Uelsmann/Maggie Taylor
Lyrical, often humorous photographs that explore the subconscious by two photographers who use completely different techniques and are also husband and wife; through 8/16. • 20 W. 57th St. (212-397-3930).

Winston Wächter Mayer
"The Blurred Image; 19th–20th Photography," works that use blurriness to various ends, by Barth, Geesaman, Jacobson, Käsebier, Mann, Umbrico, Steichen, Stieglitz, Sudek, others; through 8/16. • 39 E. 78th St. (212-327-2526).

Wendy Wischer
Photographs of raindrops as seen from the inside of a car window and a related site-specific installation; through 8/30. • Venardos, 1014 Madison Ave. (212-879-5858).

Museums

American Craft Museum
★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; through 9/20. • "Zero Karats: Jewelry From the Donna Schneier Collection." A collection of jewelry fashioned from nonprecious stones and metals that was donated to the museum by Donna Schneier; through 9/8. • 40 W. 53rd St. (212-265-1040), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. (See box.) • 45 W. 53rd St. (212-977-7170), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Baseball As America." A study of how the sport reflects our culture, with more than hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Banaras: The Luminous City." Nineteenth-century and contemporary photographs of the Indian city; through 8/18. • "Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 9/17. • 725 Park Ave. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★ "Hungarian Ceramics From the Zsolnay Manufactory, 1853–2001." More than 200 objects and designs created by the well-known factory since its founding; through 10/13. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $3, $2 students and seniors.

Bronx Museum of the Arts
★ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon–9, Thurs.–Sun. noon–6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
• 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; through 9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
★ "Fire & Ice: Treasures From the Photographic Collection of Frederic Church at Olana." Works by such renowned nineteenth-century photographers as Désiré Charnay, John Moran, Eadweard Muybridge, and Carleton Watkins that were collected by the American landscape painter (1826–1900) and are on loan from Olana, his estate near Hudson, New York, now a historic site; through 8/26. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Drawing Center
★ "Ellsworth Kelly, *Tablet 1948–1973*." One hundred eighty-eight panels that were created by the artist from hundreds of smaller works, such as collages, sketches, and drawings, and served as preliminary concepts for large-scale paintings and sculptures; through 7/24. • "Clarina Bezzola: Fluid." An installation that uses ceramic, metal, and fabric to literally and figuratively forge connections between drawings on the floor and walls; through 7/27. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
★ "Greuze the Draftsman." The first exhibition devoted exclusively to the drawings of the eighteenth-century French painter and draftsman (1725–1805), featuring works on loan from numerous American and European museums; through 8/4. • "Marton Carlin's Mechanical Table." A mechanical writing table attributed to Martin Carlin, a German cabinetmaker who worked in Paris and created furniture for Madame du Barry, the daughters of Louis XV, and others; through 8/18. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6 (Fri. to 8:45), Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum
★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • "Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches's Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); through 10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
★ "New York: Capital of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, Bourke-White, DeCarava, Evans, Klein, Levitt, Marks, Parks, Plachy, Winogrand; through 9/2. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art
★ "Thomas Eakins." The first major exhibition of work by the Philadelphia artist (1844–1916) since 1982, including paintings, watercolors, photographs, and sculptures on loan from museums and private collections; through 9/15. • ★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • "The Age of Impressionism: European Painting From the Ordrupgaard Collection, Copenhagen." Eighty paintings that Danish insurance magnate Wilhelm Hansen (1868–1936) bequeathed to the Danish government, by Edgar Degas, Paul Gauguin, Claude Monet, Camille Pissaro, and others; through 9/8. • ★ "Adrian: American Glamour." Examples of fashion work and costume designs for MGM by the American designer (1903–1959) who dressed Greta Garbo, Katharine Hepburn, Norma Shearer, and others; through 8/18. • • "Oldenburg and van Bruggen on the Roof." Large-scale sculptures by the husband-and-wife team, Claes Oldenburg and Coosje van Bruggen, displayed on the museum's Iris and B. Gerald Cantor Roof Garden; through 11/1. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

MoMA QNS
★ "Tempo." Works by 45 artists from Africa, the Americas, Asia, and Europe who address distinct experiences of time, among them Matthew Barney, Martin Creed, Douglas Gordon, Roni Horn, Cildo Meireles, Steven Pippin, and Kim Sooja; through 9/9. • "AUTObodies: speed, sport, transport." A selection of automobiles from the museum's collection, among them Pininfarina's *Cisitalia 202 GT* (1946) and the Jaguar *E-Type Roadster* (1963); through 9/16. • "A Walk Through Astoria and Other Places in Queens: Photograph by Rudy Burckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.–Mon. 10–5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library
★ "David to Cézanne: Nineteenth-Century French Drawings." Over 100 drawings by David, Delacroix, Ingres, Prud'hon, Seurat, and other nineteenth-century French artists, from the Morgan's holdings and private collections; through 9/8. • "A Love Affair; Drawings by Al Hirschfeld"; through 9/8. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

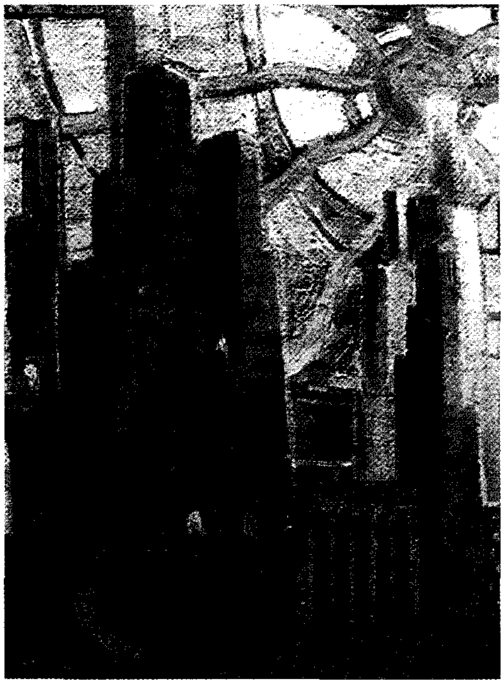
El Museo del Barrio
★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $7, $3 students and seniors (free admission Thurs. from 5–9).

Museum of the City of New York
★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • ★ "The Last Days of Penn Station: Photographs by Aaron Rose." The first exhibition of a group of photographs chronicling the destruction of Penn Station that were shot between 1963 and 1966 and only recently printed; through 10/6. ★ "Highlights of Manhattan: The Drawings of E. H. Suydam."

Art

Buried Treasure

New Yorkers may know **Squire Vickers** (1872–1947) for his work as chief architect of the Public Transit Commission, both as a designer of subway stations (you've probably alighted at his 33rd Street/Queens Boulevard stop on your way to MoMA QNS) and as a collaborator on numerous faïence plaques (decorating the walls of the N/R Canal Street Station, Grand Central, and other stops). What straphangers likely don't know is that Vickers was a painter, too, whose style, like his plaques, borrowed from the Arts and Crafts movement, fantasy architecture of the twenties, pointillism, and synchromism. Experience Vicker's vivid experiments on canvas (pictured, *Cityscape With Sun*, 1927) at Shepherd & Derom Galleries. (Through September 14; see "Galleries: Solos.")



Graphite drawings of New York City in the twenties by the American illustrator (1885–1940), all of which were made to illustrate the 1927 travel book *Highlights of Manhattan*; through 9/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
★ "Herman Landshoff: Photographs." The first full-scale retrospective of work by the German photographer (1905–1986), featuring fashion photography, portraits of famous photographers, and still lifes dating from the forties and fifties; through 7/27. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design
★ "The Artist's Eye: Jane Freilicher as Curator." Works that the painter Jane Freilicher selected from the Academy's permanent collection, by Isabel Bishop, Thomas Eakins, Paul Georges, R. B. Kitaj, and others; through 9/22. • "Transformations: American Paintings From Frederic E. Church to Wayne Thiebaud." Forty-nine well-known paintings from the Academy's collection, including works by Winslow Homer, Reginald Marsh, Philip Pearlstein, George Tooker, and others; through 12/29. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. 10-5, Fri., Sat., and Sun. 11-6; $4.50-$8; students and seniors.

National Museum of the American Indian
★ "Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex." Works by contemporary master craft artists from all 31 states of the Mexican Republic; through 3/15. • "Booming Out: Mohawk Ironworkers Build New York." Photographs taken over the past 100 years showing Mohawk ironworkers involved in the construction of the Empire State Building, the George Washington Bridge, Rockefeller Center, and other New York landmarks; through 10/15. • 1 Bowling Green (212-514-3700), 10-5 daily, Thurs. 10-8; free.

Neue Galerie
★ "New Worlds: German and Austrian Art, 1890–1940." Paintings and drawings by Austrian artists, among them Gustav Klimt, Oskar Kokoschka, and Egon Schiele, and by artists associated with the German movements Brücke, Blaue Reiter, Neue Sachlichkeit, and Bauhaus; through 9/1. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art
★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • "Leah Gilliam: Agenda for a Landscape." An installation transforming the gallery into an abandoned NASA command center; through 9/22. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New-York Historical Society
"Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. • "Pilgrimage: Looking at Ground Zero." Photographs of the faces of people who made the trek to Ground Zero in the weeks following the attack, by Kevin Bubriski; through 10/20. • "Beyond Ground Zero: The Forensic Science of Disaster Recovery." Images taken by the photojournalist Richard Press at the NYC Medical Examiner's office and Fresh Kill's landfill in the months since September 11; through 10/20. • "In the Light of Memory: A Spherical Panorama From the South Tower, World Trade Center, January 2001." A spherical painting of views from the South Tower, by Christopher Evans; through 10/20. • ★ "The Tumultuous Fifties: A View From the New York *Times* Photo Archives." An exhibition of photographs dating from 1896 through the eighties culled from the New York *Times* pictures archives; through 8/14. • ★ "Building on the Flatiron: The Centenary of a New York Icon (1902–2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; through 9/1. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
★ "Mexico City: An Exhibition About the Exchange Rates of Bodies and Values." A survey of work by contemporary artists working in Mexico City, among them Eduardo Abaroa, Carlos Amorales, Miguel Calderón, Gabriel Orozco, and Daniela Rossell; through 9/2. • ★ "Al Held." Recent abstract paintings; through 9/8. • ★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Studio Museum in Harlem
★ "The Color Yellow: Beauford Delaney." A survey of paintings by the African-American artist who worked in New York and Paris and was known for his use of the color yellow, which he felt possessed the properties of light, healing, and redemption; through 9/22. • "Ironic/Iconic." Works by Kira Lynn Harris, Adia Millett, and Kehinde Wiley, three emerging artists of African descent who participated in the museum's 2001–2002 Artists-in-Residence program; through 9/22. • "Drawings of Removal." An ongoing installation by the Los Angeles-based artist, Edgar Arceneaux, inspired by a trip he took with his family to his father's hometown of Beaumont, Texas, in the summer of 1998; through 9/22. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
★ "The Paintings of Joan Mitchell." The first retrospective of the Abstract Expressionist's paintings since her death in 1992; through 9/29 • ★ "Visions From America: Photographs From the Collection of the Whitney Museum of American Art, 1940–2001." More than 150 works dating from 1940 to the present, by Vito Acconci, Diane Arbus, Nancy Burson, Roy DeCarava, William Eggleston, Robert Mapplethorpe, Catherine Opie, Lucas Samaras, and others; through 9/22. • ★ "Oldenburg–Van Bruggen Drawings in the Whitney Museum of American Art." Works on paper by Claes Oldenburg from the past 40 years, including drawings made with his wife and partner, Coosje van Bruggen; through 9/15. • ★ "Jack Goldstein: Films and Performance"; through 9/22. • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
★ "Paul Henry Ramirez: Space Addiction." Large-scale canvas and site-specific paintings, a commissioned sound piece, and specifically designed seating units that turn the gallery into a sensory experience; through 10/11. • ★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

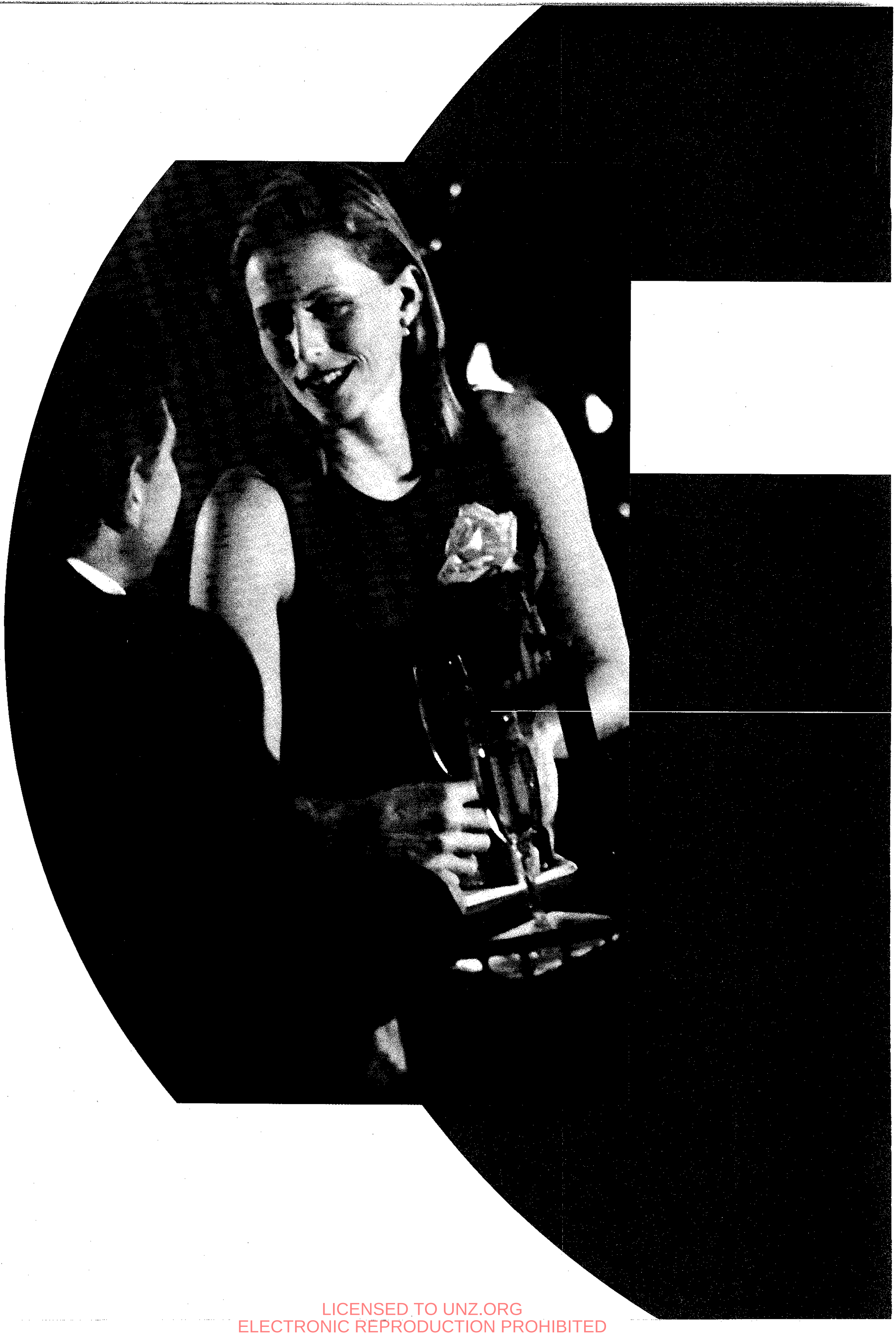
Christie's
7/24 at 10 and 2: "The Herb Bridges 'Gone With The Wind' Collection." On view from 7/20. 7/30 at 10: "Maritime." On view from 7/16. • 20 Rockefeller Plaza (212-636-2000).

Doyle
7/24 and 7/25 at 10: "Jewelry, Watches, Silverware, and Coins." On view from 7/19. 7/25 at 11: "Contents of Abandoned Safe Deposit Boxes." On view from 7/19. • 175 E. 87th St. (212-427-2730).

Sotheby's
7/30 at 6: "The 1933 Double Eagle." On view from 7/19. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
8/7 at 2: "Vintage Posters." On view from 8/3. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPH COURTESY OF SHEPHERD & DEROM GALLERIES.



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Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

A Salt & Battery
In addition to all that wonderfully battered-and-deep-fried crispy-flaky stuff and all that goes with it, the new East Village outpost of the top-notch fish-and-chips shop has a steak-and-kidney-pie machine imported from the homeland, an all-day fry-up for late-rising Anglophiles, and, in a break with tradition, 35 actual seats, not to mention delivery. • 80 Second Ave. (212-254-6610). (I–M)

Alma
A stylish, Mexican restaurant on a gritty Carroll Gardens stretch that's fast becoming another Brooklyn restaurant row. Chef Gary Jacobson's (Zarela) menu spans all the requisite spicy stuff—from mashed-to-order guacamole to mole poblano—but emphasizes seafood like striped bass wrapped in hoja santa leaf. The outdoor upper deck has a lovely view of Brooklyn piers and the Manhattan skyline. • 187 Columbia St. (718-643-5400). (M)

★ Atelier
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

Blue Smoke
Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Bonita
The same folks who turned a nondescript 1927 diner into Williamsburg's bustling Diner opened this cantina four blocks away, in a former Latino lunch counter that they remodeled in their trademark preservationist style (lots of tiles, low light, salvaged counter stools). The Oaxacan chef serves up cheese-dusted corn on the cob, cactus salad, chiles rellenos, and the soft tacos he made famous at Diner's staff meals. • 338 Bedford Ave., Brooklyn (718-384-9500). (I–M)

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St (212-219-2399). (I–M)

Carne
Despite the name, the meat-and-potatoes menu, and the telltale presence of creamed spinach, Carne's owners don't want you to think of their restaurant as a steakhouse. What separates it from the sparsely populated uptown herd is the updated diner design, and the rowdy rubberneckers' scene on the elevated bar. But please, don't call it a meat market. • 2737 Broadway, at 105th St. (212-663-7010). (M)

Chango
The restaurant monopoly that owns four spots on one block of Park Avenue South—L'Express, Sushi Samba, City Crab, and Duke's—has found another culinary niche to fill. This colorful cantina with swooping dropped-ceiling panels, coyote fencing, and a perimeter of raised booths, aims to be a neighborhood pit stop for tacos, chili-rubbed chicken, and that great social lubricant the frozen margarita. • 239 Park Ave. So., near 20th St. (212-477-1500). (M)

Cipriani Dolci
At the Grand Central outpost of the international empire, there's a train track embedded beneath an inch-and-a-half-thick sheet of glass. There's also tuna tartare, beef carpaccio with the signature Cipriani sauce, Bellinis galore, a "prosciutto tower," and, as the name suggests, plenty of desserts. Plus all-day service, sandwiches and salads, and, come summer, actual air-conditioning—a rarity in that landmarked terminal. • West Balcony, Grand Central Terminal (212-973-0999). (M–E)

Django
France is the latest culinary destination for the folks who brought us Calle Ocho, Rain, and Union Pacific; they've named their new 250-seat restaurant for the guitarist Django Reinhardt, and endeavored to warm up a midtown office building lobby with tapestry carpets, strands of beads, and a 30-foot antique mirror. To further the Francophile illusion, they've padded the menu with classics from escargots to steak au poivre, and snagged a pastry chef from Jean Georges. • 480 Lexington Ave., at 46th St. (212-871-6600). (M–E)

elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

industry (food)
What do you get when you mix a chef who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a treehouse-for-grown-ups rustic design? An instant hot spot, judging by the crowds getting back to nature in this wood-paneled rec room. Chef Alex Freij offers bistro fare (mussel stew, grilled skate wing, braised short rib) at neighborhood-friendly prices. • 509 E. 6th St. (212-777-5920). (M)

Jimmy's Downtown
I'm betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

Kai
Downstairs is the Ito En tea shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And some of the

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Opening

Such a Nice Italian Boy

After spending the past few years consulting for restaurants like the Tonic and restaurateurs like Bette Midler, chef Frank Crispo (formerly of Zeppole and Chefs Cuisiniers Club) has finally landed a stove of his own—one formerly employed by the previous tenant, kosher caterer Lou G. Siegel. At **Crispo**, the chef-owner has dispensed with the gefilte fish, focusing instead on Italian-Mediterranean fare like dandelion-greens salad, crab agnolotti, and sautéed skate with asparagus and grapefruit. But he kept the mezuzahs for luck. (240 West 14th Street; 212-229-1818.)

PHOTOGRAPH BY KENNETH CHEN.

dishes on the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient including salt-crusted black cod with tea leaves and dill, and green-tea noodles with tofu. Lunch is offered à la carte. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

Kitchenette Uptown

This much roomier spinoff of the venerable Tribeca comfort-food cottage and its expanded dinner menu might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I–M)

Noche

This Latin-themed nightclub and restaurant was inspired by a popular weekly dance party at the late, lamented Windows on the World, and its design evokes a pre-Castro club with acres of mosaic tile, stained-glass panels, a domed ceiling that changes color, and roving mojito carts. Chef Ramiro Jimenez, late of Chicama, has up his sleeve a Pan-Latino panoply of tamales, enchiladas, seviches, and platters of roast suckling pig and Brazilian barbecued chicken. • 1604 Broadway, at 49th St. (212-541-7070). (M)

Nyla

Restaurateur Bobby Ochs insists this New Orleans-inflected brasserie at the Dylan Hotel isn't a theme restaurant—even though Britney Spears is one of its owners. Please note: Nobody at your table will laugh if you spill your vegetarian hominy stew and say "Oops, I . . . " • 52 E. 41st St. (212-212-682-2860). (M)

Plantain Café

This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unusual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8601). (I)

Sweet Mama's

After a rent hike forced her to close her Park Slope restaurant, soulful southern chef Terrie Mangrum has resurfaced in Williamsburg, where she's reprised her Tennessee mom and great-grandmother's recipes for chicken-fried steak, Coca-Cola ham, cornmeal-crusted catfish, and all the obligatory sides. The jukebox is heavy on the Allman Brothers and Elvis, and in lieu of a porch, there's a garden. • 559 Lorimer St., Brooklyn (718-599-4444). (I–M)

teany

Trendy vegetarians have it tough in this town: There aren't many meatless places immune from that throwback earthy-crunchy vibe. To the rescue comes techno-pop star Moby, who co-opened this new tea room and café where the breakfast-to-late-night menu features "teany bagels" with melted Cheddar and *faux* Canadian bacon, tomatillo-squash soup, and vegan vanilla-bean strawberry shortcake. • 90 Rivington St. (212-475-9190). (I)

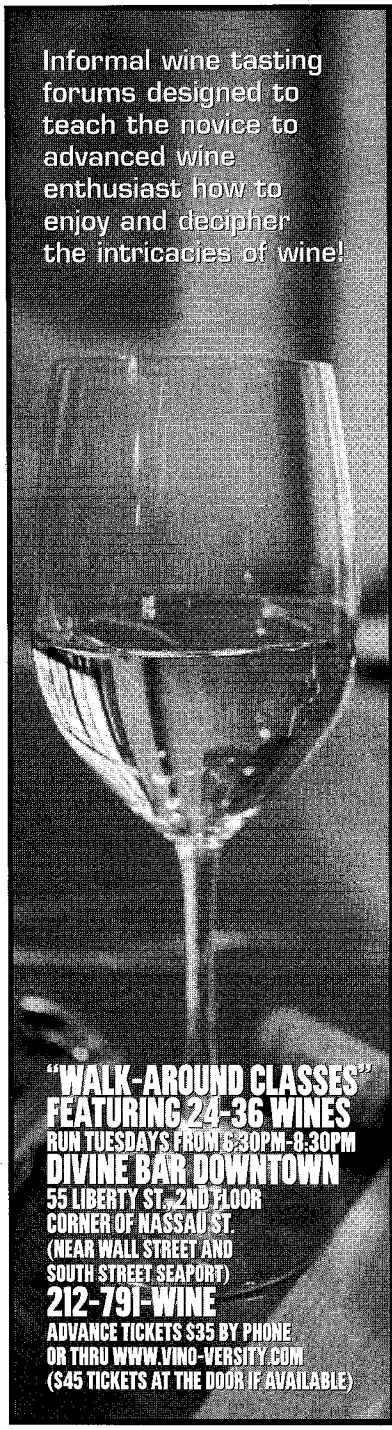
THAT bar

You've heard of all-day breakfast—why not all-night brunch? It's the first venture from a pair of restaurant publicists who hope to lure Boerum Hill's young gay population with cocktails and brunch, served nightly—not that there's anything wrong with that. Besides eggs Benedict, stuffed pancakes, and challah French toast, the kitchen specializes in comfort food like burgers and grilled cheese. • 116 Smith St., near Dean St., Brooklyn (718-260-8900). (I–M)

Tournesol

Rather than follow the example of countless Brooklyn-bound restaurateurs before him, Pascal Escriout, the former maître d' at Artisanal and a neighborhood resident, opted to plug the steak-frites gap in his own backyard. The apparently famished neighborhood fills the 40-seat premises for gently priced fish soup, mus-

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.



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August 13th
Sangria! Sangria! Sangria!
Taste and take home the BEST recipes for red, citrus, banana-passionfruit, peach-apricot, apple ginger, wildberry, & more! Chips, Guac, & Salsa will temporarily replace the cheese buffet!

August 27th
Wine From Down Under: Australia!
Zingy whites and jazzy reds will spice up the g'day! Tangy Barbeque Tapas bites will transfer you right to the outback.

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sels, homemade foie gras terrine, and plats du jour like cassoulet and coq au vin. • 50-12 Vernon Blvd., Queens (718-472-4355). (M) ($)

★ **Washington Park**
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

win49
From the owners of Tomoe Sushi comes this spiffy takeout shop on the Lower East Side, specializing in the deep-fried skewered meat called kushikatsu. There's no limit, apparently, to what you can eat on a stick, from breaded pork and shrimp to quail eggs, meat balls, and asparagus and bacon. Order by the skewer, by the dozen, or by the 27-skewer party pack. For variety, there's a limited selection of tempura and sushi. • 205 Allen St. (212-353-9494). (I) ($)

Zutto Sushi & Sake Bar
A cult favorite in Tribeca, where Nobu steals most of the spotlight, this veteran source for stellar sushi spawns its second Greenwich Village branch, this time with a garden. In addition to the classic lineup of teriyaki, negimaki, tempura, and yaki udon, there's the offbeat raw-fish roster, including the Vampire roll (papaya, tuna, and caviar). • 174 Bleecker St. (212-598-4884). (M)

Manhattan

Lower New York

★ **Balthazar**
Keith McNally has countless pace-setting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ **Danube**
David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, the bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manage to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ **The Harrison**
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ **Montrachet**
What chef Harold Moore is serving on Montrachet's plates is frequently so compelling that one could claim his food obliterates the restaurant's dated trappings. But one could also make a case for a thorough makeover in order to give the gutsy luxuriance of dishes like burnished sweetbreads showered in chorizo the setting they deserve. In the meantime, enjoy garden-bright sweet-pea risotto with lobster, and tart rhubarb-and-red-fruit crisp. Just keep your head down. • 239 W. Broadway (212-219-2777). (E)

Steamers Landing
Catch a glorious sunset and check out the bustling Battery Park to-and-fro at this casual American seafood restaurant with a 200-seat outdoor terrace alongside the Hudson River. The kitchen's fresh seafood preparations—crab cakes, mussels, and chilled lobster cocktail, plus an eclectic mix of international crowd-pleasers—compete with the view. • Hudson River nr. Liberty St. (212-432-1451). (M)

★ **Suba**
With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

★ **Théo**
The vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Below 14th Street, East

★ **Banjara**
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ **BondSt**
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ **Jewel Bako**
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Pierrot
This creatively decorated bistro offers a Mediterranean-inspired menu in a space meant to evoke a North African carnival. Plantain-crusted calamari, a grilled crab-and-Gruyère sandwich served with gazpacho, and grilled octopus exemplify the eclectic fare. The ragtag outdoor patio is a favorite hangout among Sunday brunchers and ambient trip-hop enthusiasts alike. • 28 Ave. B (212-673-1999). (I)

★ **Prune**
There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose bar menu includes Triscuits and sardines alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to entrées like pastrami duck breast with a rye-flavored, fried-shallot omelet. An inspired brunch menu outdoes even dinner for sheer quirky genius and originality. • 54 E. 1st St. (212-677-6221). (M)

★ **Strip House**
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic ap-

Shopping

The Thick of It

Vea Kessissoglou doesn't make the phenomenally rich Greek-style yogurt she sells at her new Soho shop, **The Yoghurt Place II**, but she's got a reliable source: her parents in Queens. What they churn out at Kesso Foods in East Elmhurst bears no resemblance to the mass-produced, gelatinous stuff that crowds supermarket shelves, and is a spectacularly indulgent way to get your RDA of calcium—especially when it's adorned with your choice of toppings, from honey and walnuts to fig or apricot preserves, or blended into low-fat-yogurt fruit smoothies. Kessissoglou's chicken phyllo pies, crumbly Greek cookies, and five flavors of baklava (including chocolate) come from the same parental purveyor. (71 Sullivan Street; 212-219-3500.)

PHOTOGRAPH BY CARINA SALVI.

proach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Below 14th Street, West

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint that serves brunch. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up any place that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

★ Meet
With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a D.J. booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu that hits all the right contemporary notes, from dorade stacked on warm fennel shavings to white-chocolate ice-cream sandwiches. Next door, Meet Café features panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M–E)

★ Midway
Bill Shutz's menu is an unfussy antidote to the excesses of Bull Market Manhattan. Potentially clunky dishes like hanger steak and pork tenderloin emerge from his kitchen looking sleek and economical like stylish VW Bug versions of the original. Take the photo of Kate Moss off the wall, and you could say the same thing for the space, which looks like a cross between a neighborhood bar and some high-tech, Scandinavian airport lounge. • 145 Charles St. (212-352-1118). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

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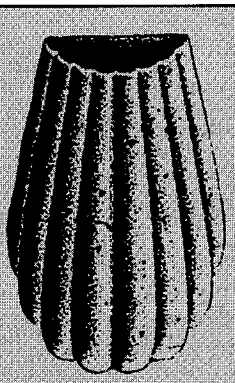

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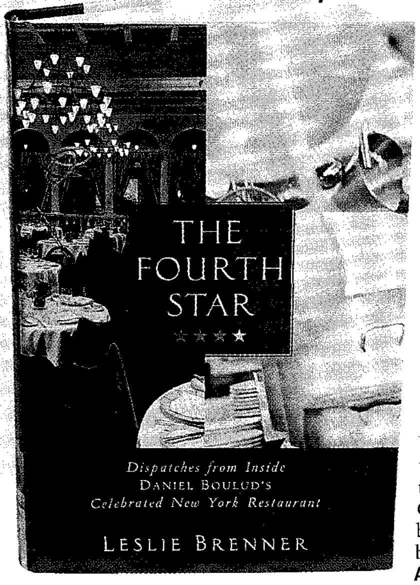
In Print

It Looks Like Daniel

I suspect only certified foodies will want to dig through the fatback to nibble the juicy morsels of gossip in **The Fourth Star** (Clarkson Potter; $25). Was it rash of Daniel Boulud to grant journalist Leslie Brenner free range at Daniel in the year of his drive to recover the fourth star plucked away by a rookie *Times* critic? Well, nothing fazes Superchef—not unexpected press and demanding VIPs, not the Secret Service and canine sniffers. Brenner, quickly wowed, tries to be tough. Amid the numbing workaday details are just enough telltale amuse-bouches that I gobbled the book in one sitting. The perfectionist-workaholic Boulud—all charm in the dining room, tyrant in the kitchen. The sticky-palmed maître d' everyone hates. The pain-in-the-ass regulars Daniel indulges beyond reason. The accepting wife. The never-used Boulud family oven, "full of soft drinks." A morale crisis, an exodus of cooks. And then the wandering fourth star returns. Brenner thinks it's just William Grimes flaunting his clout. In fact, it took a year to soften the stiff, gloomy room, to refine and intensify the pleasure of the menu—and to recognize Mr. Grimes. Great is good enough, but when Daniel himself cooks your dinner, great is glorious. GAEL GREENE


THE FOURTH STAR
★★★★
Dispatches from Inside Daniel Boulud's Celebrated New York Restaurant
LESLIE BRENNER

Titou
Titou is as bewitchingly charming as the quiet tree-lined West Village street upon which it resides. Bistro staples like an herbed-goat-cheese tart, roast chicken, and steak-frites are well done and moderately priced. The tiny sidewalk café is a lovely spot to while a way a summer evening. • 259 W. 4th St. (212-691-9359). (M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

★ Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Candela
These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. • 116 E. 16th St. (212-254-1600). (M)

★ Eleven Madison Park
While this soaring grand space in the MetLife lobby will never be a room for clandestine assignations, the grace of the staff and big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. At lunch, the $20 tasting menu shows off his equally distinctive culinary style in the form of truffle-flecked parsnip soup with chestnut ravioli, and chicken breast with foie gras sauce. • 5 E. 20th St. (212-460-9100). (M–E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Ave. S. (212-253-8400). (M–E)

★ Tocqueville
At the loveliest mom-and-pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home: spirit lightening sweet-pea-and-wild-leek risotto, rack of lamb with luscious rillettes of lamb shoulder; chocolate bread pudding as dense as ganache. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, butter-poached Maine lobster, and a $23 burger. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef–owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

★ Mandoo Bar
Mandoo, or Korean dumplings, are the chief attraction at Mandoo Bar, where they're hand-formed in the window by a pair of nimble-fingered women who stop traffic with their engaging labors. We're partial to the steamed kimchi variety, in which the typical pork-and-vegetable stuffing is fortified with tofu and a smidgen of the cuisine-defining pickled cabbage. • 2 W. 32nd St. (212-279-3075). (I)

★ The Red Cat
Not every artist is starving, and the ones with hearty

PHOTOGRAPH BY CARINA SALVI.

appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate

Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Caffè Linda

Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I–M)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

★ Fresco

A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet the Scotto clan strolls around the dining room, cajoling, nudging, hugging, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru

Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak

Esquire

The Best American Food in the U.S. of A.

Thank God for BEN BENSON'S.
This unassuming 20-year-old midtown-Manhattan steakhouse might just serve the greatest American meals in the U.S.A. Here's why:
1. As opposed to even the most admirable steak-house chains, BB's is one unit, owned by the man whose name is on the awning.
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3. BB's menu has range: fabulous shrimp, terrific salads, great soup, superb fish, massive stone crabs.
4. The kitchen doesn't make mistakes. There's no overpaid celebrity chef back there, just heat-hardened pros who know how to work an 800-degree grill.
5. The wine list abounds with perfectly suited American cabernets and chardonnays. Who the hell needs gewürztraminer and viognier with a menu like BB's?
6. There are no puny one- and two-pound lobsters here. They start at three and go up from there: five, seven, sometimes ten.
7. The waiters are amiable and can shell those big lobsters in less than 40 seconds.
8. You can spot America's best red-meat-loving jocks.
9. The outdoor patio lets you ogle New York women as they stroll by.
10. The leakproof doggie bags, which sport a picture of BB's mascot, Rocky the bulldog. –JOHN MARIANI

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knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Montparnasse
This space formerly occupied by Mediterranean-flavored Scarabee has gone resolutely Gallic. From country duck terrine and escargots to braised lamb shank and steak-frites, the menu reads like a Parisian-bistro primer. But just in case the food doesn't get the message across, the décor does, with oversize mirrors, framed French advertising posters, and cozy booths. • 230 E. 51st St. (212-758-6633). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Olica
The sleek space that was formerly L'Actuel has reopened with a rejiggered menu and a new design incorporating sheer fabrics, earth tones, and light fixtures made from New Mexican twigs. Happily, L'Actuel's tart flambée is still available in all its bacony glory, and so are some signature dishes from the owners' first restaurant, the late Destinée, which closed after a fire. • 145 E. 50th St. (212-583-0001). (M–E)

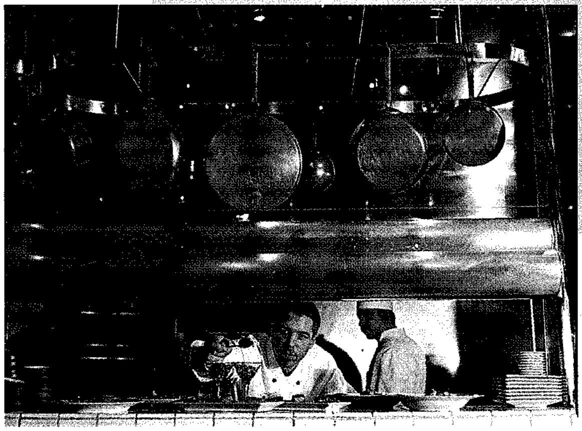
Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

Ask Gael

What's so new it's still in rehearsals?

For the next three weeks, "it's Tetsuya Wakuda's food twice removed at the **Ambassador Grill**," my tipster reports, invoking the Australian wizard the Millennium Hotel Knightsbridge London hired to conjure the restaurant MjU. Wakuda, having signed off, left his chef de cuisine Chris Behre behind, and now he's temporarily working his magic in New York at the Millennium U.N. Plaza's Ambassador Grill as he and his sous, David Campbell (pictured), prepare for the fall opening of MjU at the Millennium Biltmore in L.A. (and ultimately somewhere in Manhattan). Ignore the weary room and focus on an astonishment of elegant fusion: Oysters in a brilliant gingery spritz. Scampi brushed with lobster oil and merely warmed. Voluptuous char on fennel-red-pepper confit. Depending on whim, there might be lobster linguine, a tiny soft-shell crab on corn-fennel risotto, lamb painted with miso blue cheese, or organic beef with sea-urchin butter. Then roast-pineapple sorbet on plum-wine jelly, chocolate fondant with preserved rhubarb and, alas, miso ice cream. Five-course lunch, $32; seven-course dinner, $42. Ends August 16. Request the MjU promotion when booking. (1 United Nations Plaza, at 44th Street; 212-702-5014.)



43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli, this branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square

PHOTOGRAPH BY KENNETH CHEN.

spot to toss back some of the terrific hand-crafted brews or try the $23.95 pre theater menu on the way to a show. Private rooms are available for special events. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Island Burgers and Shakes

This Hell's Kitchen storefront with a Southern California vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations. A blackened churasco is a couple of degrees of Cajun heat short of a call to Jacoby & Meyers, and needs only minor embellishment like blue cheese, or avocado and Monterey jack. Be sure to order yours on Sullivan Street Bakery ciabatta, and douse the flames with a malted. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything perfect. • 155 W. 51st St. (212-489-1515). (E)

★ Le Madeleine

Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pierre au Tunnel

Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Tuscan Square

Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room with a downstairs marketplace complex of salad, sandwich, and pasta stations, plus a bakery and espresso bar. Chef Steven Petrecca's Tuscan menu offers such enticing entrées as fettuccine with veal-and-sage ragu and a ribeye steak with sautéed broccoli rabe. • 16 W. 51st St. (212-977-7777). (M-E)

57th-60th Streets

★ Alain Ducasse at the Essex House

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

★ Guastavino's

The fab English import in the spectacularly restored space under the Queensboro Bridge has rechristened itself "an American brasserie," and you can almost hear the midwestern twang in chef (and transplanted Indianan) Daniel Orr's dishes like fried green tomatoes with Wabash Cannonball goat cheese, chicken and dumplings, and pear-huckleberry pandowdy. Upstairs, at Club Guastavino, Orr has kept his French accent and the $65 three-course prix fixe menu. • 409 E. 59th St. (212-980-2455). (M-E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Norma's

Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opia

Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

★ San Domenico

You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M-E)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

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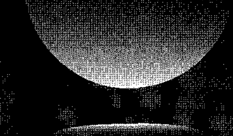
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Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rain East
Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

Alice's Tea Cup
Rebelling against the notion that tea must be confined to the afternoon, this Upper West Side wonderland serves breakfast, lunch, dinner, and dessert. All that plus 100 teas, a takeout counter, a private party room, organic baby food, and enough tchotchkes to drive any Hatter mad. • 102 W. 73rd St. (212-799-3006). (I–M)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

Dias
Once chef at Milos and Trata, after stints at Bouley and Le Cirque, chef-partner Peter Spyropoulos ignites flavors with lobster and fish stocks, fennel and leeks in the spinach pie, jalapeño and sharp red pepper in the spicy cheese mousse. Tomatoes in sunset hues color the huge Greek salad. Order your seafood unadorned, or in one

Trend

Surf Sup

Once the culinary province of California surfer dudes and hungover gringos on spring break in Ensenada, **fish tacos** have been working their deep-fried, cabbage-topped way onto some of New York's most eclectic menus (with the occasional multicultural tweak certain chefs can't seem to resist). In most taquerias scattered throughout the city, it's still easier to find a $2 tongue taco than a flaky Baja-style fish one. But as demonstrated by the growing profusion of traditional and not-so-traditional seafood versions, the tide seems to be turning. Until Taco Bell catches on—and it won't be long—here are a few places to satisfy a craving. R.P.

Wyanoka 173½ Mott Street 212-941-8757	Spicy southwestern-style crisp-shelled tacos (pictured) filled with sautéed red snapper, jalapeño, chipotle, Thai basil, avocado, and lime juice on a smoked-chili-cream-painted plate. Apply sweet mango salsa liberally to cool them down. (Four to an order; $12.)
La Fondita 74 Montauk Highway Amagansett; 631-267-8800	The gold standard of Baja-style fish tacos, at least in these parts: meaty nuggets of perfectly battered deep-fried cod, freshly shredded cabbage, and chipotle mayo ($3). Order several at a time, or you'll just end up back in line begging for more.
City Bakery 3 West 18th Street 212-366-1414	Beer-battered, deep-fried catfish or mahimahi Baja-style with cilantro, avocado, shredded cabbage, and a swirl of crema. Plus, green hot sauce from Guatemala on the side. (Two per order; $7.50. Available at the lunch counter.)
The Minnow 442 9th Street, Brooklyn 718-832-5500	A fish-taco appetizer special only a Le Bernardin–trained New England native could conjure up: deep-fried panko-crusted bluefish with coriander, garlic, lime juice, avocado, and a chiffonade of lettuce delicately stuffed into crispy taco tubes, accompanied by a tiny mango salad.
Komodo 186 Avenue A 212-529-2658	An Asian-Mexican hybrid that might shock Baja natives and impress Nobu: tempura-battered, deep-fried scrod tacos with Japanese mustard sauce and apple-jícama slaw. (Offered as an entrée; $14.50.)

PHOTOGRAPH BY CARINA SALVI.

of two two clay-pot preparations: Chilean sea bass in a rich oniony fish broth, and grape-leaf-wrapped salmon on orzo. • 103 W. 77th St. (212-721-6603). (M)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M-E)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The new prix fixe Italian steakhouse menu ($20 at lunch, $39 at dinner) and $29.95 pretheater menu are particularly good deals. • 222 W. 79th St. (212-799-0400). (E)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Brooklyn

The Pod
Chef Darrell Raymond specializes in fusion dishes like sautéed lobster and calamari in a clay pot with green-tea noodles and wasabi aïoli, and lamb chops with hoisin-and-mint sauce, at this funky Williamsburg restaurant and lounge. The lofty space tricked out in glowing green and orange is as trendy as the food. • 141 N. 7th St. (718-302-3754). (I-M)

★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

Queens

King David
The Bukharan community of Central Asian Jews is clustered in Queens, where large parties congregate at this restaurant to whoop it up with speeches, song, and crooning guitar. Order from the lone and abused English menu, and forgo the salads for platters of beef and lamb kebabs. The cook clearly favors the locals. The meat dumplings called manti are available only on weekends, so factor that into your meal plan. • 101-10 Queens Blvd., Forest Hills (718-896-7686). (M) ($)

SENIOR *Continued from page 53*

drinking. And David, bless his heart, was there for political purposes for I don't know how long while the marriage was quite over. He's a terrific guy."

THIS MORNING, ANN RICHARDS IS SITTING IN the sun-saturated library of the Young Women's Leadership School in East Harlem, fielding questions from high-school seniors.

"Have you ever thought of running for president?" asks a girl in a ponytail.

"Truly, I have not," says Richards.

"Because I read in a magazine that women can't be president," says the girl. "Because they get their periods."

Richards's large-caliber eyes get even wider. "Well, I don't believe I'd take that magazine anymore." The teachers in the room laugh. The girl persists.

"No, no. Because, like, if you get your period, you might do a wrong decision."

"So," says Richards, folding her arms, "do you think having your period affects the brain?"

"No," the girl answers.

"Has it affected your brain?"

"No."

"It hasn't affected mine either," she says. "I think Hillary Clinton gets a period."

The girls sit and consider this.

"In a way," she says, "it's interesting you raise that question. Because people will use a lot of excuses to keep women down. Reaaaally stuuuupid stuff."

She looks around the room.

"When I was your age, my God—the only thing I could think of was gettin' married, havin' a family, havin' a little house with a dog and a cat," she says. "It worked that way. But it's not what I thought it was gonna be. And I want you to know, I love children—I've got four of 'em, and seven grandchildren now. But I also have a life other than raising children. Those babies are cute as they can be, but they are booooooooring. You know, it just consists of spoonin' the applesauce in the mouth. Spoonin' the cereal in the mouth. Cha-ange the diaper. Pa-at the back. Pray that it will sleep for a little while.

"When the opportunity came along for me to run for office, it was really a startling thing," she continues. "I realized I was the one who was gonna have to work. I was gonna have to put the money in the bank. And thank God I realized that.

"Because now," she says, smiling broadly, "I have enough money. I can travel all over the world and see wonderful things. And," she adds, thumping her fist softly on the desk in front of her, "I can move to New York when I'm 68 years old." ■

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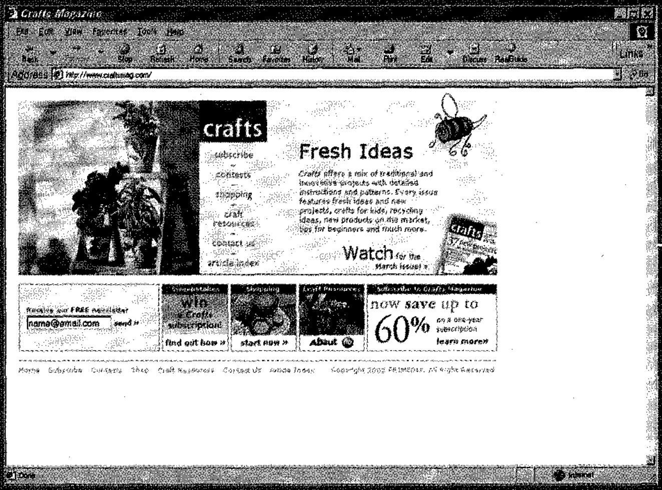
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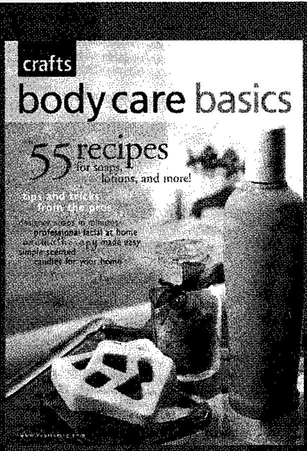
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cue

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

International Keyboard Institute & Festival
Seventy-five pianists from around the world are in town to tickle the ivories. Through 7/28. Call for details or visit mannes.edu/IKI. • Mannes College of Music, 150 W. 85th St. (212-580-0210, ext. 336); $15.

★ New York Philharmonic
Takes to the city's parks for annual free concerts: Dvorák, Bruch, Liszt, Grieg, and Sibelius, 7/24–7/29; Rossini, Saint-Saëns, and Rachmaninoff, 7/30–8/3. Call for details or visit newyorkphilharmonic.org. • 7/24: Great Lawn, Central Park. 7/25: Van Cortlandt Park, the Bronx. 7/26: Miller Field, Gateway National Recreation Area, Staten Island. 7/27: East Islip, Long Island. 7/29: PNC Bank Arts Center, New Jersey. 7/30: Cunningham Park, Queens. 7/31: Prospect Park, Brooklyn. 8/1: Great Lawn, Central Park. 8/3: Westchester Community College. (212-875-5709); free.

Bargemusic
Chamber music on the water: Haydn, Webern, Smetana, 7/25 and 7/26; Bartók, Debussy, Dvorák, 7/27 and 7/28; Martinu, Beethoven, Fauré, 8/1 and 8/4; and Beethoven, Strauss, Brahms, 8/2 and 8/3. Call for details. • Fulton Ferry Landing, next to the Brooklyn Bridge (718-624-2083); $35.

"Schubert Serenades Broadway"
All-Schubert programs by the New York Vocal Arts Ensemble, 7/25 at 1; and the Vega String Quartet, 8/1 at 1. • Trinity Church, 74 Trinity Pl. (212-602-0768); free.

★ Caramoor International Music Festival
Master pianists take the stage. Highlights include: Pacifica Quartet with Ursula Oppens, 7/26; Orchestra of St. Luke's with Orli Shaham, 7/27; Richard Goode in recital, 7/28; Misha Dichter and friends, 8/2; Caramoor Jazz Festival, 8/3. Call for details or visit caramoor.org. • Spanish Courtyard and Venetian Theater, Katonah, N.Y. (914-232-1252); $15–$57.50.

★ Brooklyn Philharmonic
Performs highlights from Gershwin's *Porgy and Bess*, presented by *Celebrate Brooklyn!* 7/27 at 7:30. • Prospect Park Bandshell, Brooklyn (718-855-7882, ext. 45); $3.

Bronx Arts Ensemble
Two Irish Tenors!: Michael Brown and Brian Dougherty sing popular Irish songs with the resident wind quartet. 7/28 at 2 and 4. • 2 P.M.: Van Cortlandt Park, Rockwood Drive Circle, the Bronx. 4 P.M: Fordham University, McGinley Center, the Bronx (718-601-7399); free.

St. Bartholomew's Choir
Performs Schubert's German Mass, 7/28 at 11; and Louis Vierne's *Messe Solennelle*, 8/4 at 11. • St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0222); free.

★ Ensemble Modern
Frankfurt-based group devoted to the avant-garde performs works by Wenjing, Lachenmann, Sharp, and Carter. 7/28 at 7. • LaGuardia Drama Theater, Lincoln Center (212-721-6500); $40.

★ Mostly Mozart
Opens with a free outdoor concert featuring the Mostly Mozart Festival Orchestra, led by Edo de Waart, performing Mozart's overture to *Le Nozze di Figaro*, the "Jupiter" Symphony, and Mendelssohn's Piano Concerto No. 1, feature Lang Lang, 7/29 at 8 (broadcast live on WNYC). Mezzo Susan Graham sings Gluck and Handel, and Lang Lang is back, 7/30 and 7/31 at 8. Richard Stolzman is featured in Weber's Clarinet Concerto No. 1, 8/2 and 8/3 at 8. Pianist Imogen Cooper and baritone Wolfgang Holzmair perform, 8/4 at 5, and with the Scottish Chamber Orchestra, 8/5 at 8. Christain Zacharias is conductor and pianist, 8/6 and 8/7 at 8. Call for details or visit lincolncenter.org. • Lincoln Center (212-875-5399); $20–$50.

"Summer Sings '02"
Last audience-participation performance of the season is Brahms's Requiem, with the West Village Chorale and the Collegiate Choral. 7/29 at 7:30. • Church of St. Luke in the Fields, 487 Hudson St. (212-570-7301); $10.

★ Bridgehampton Chamber Music Festival
Season begins with a focus on the Belle Epoque era in Paris and its legacy. Eleven concerts run the gamut, from Scartlatti to Dvorák to Steve Reich, and usual suspects Beethoven and Bach. 7/31–8/18. Call for details or visit bcmf.org. • Presbyterian Church of Bridgehampton, Bridgehampton, N.Y. (212-741-9403; after 7/25: 631-537-6368); $30.

★ Lincoln Center Out-of-Doors
Presents *Music Under New York*, performances by the city's subway musicians, 8/3 at 2, Josie Robertson Plaza; and Mexican divas Magos Herrera and Iraida Noriego, 8/6 at 6:45 (rain date: 8/7), North Plaza. • Lincoln Center (212-875-5108); free.

Jupiter Symphony Chamber Players
Ensemble performs works by Mozart and Hoffmeister in honor of its late conductor Jens Nygaard. 8/5 at 8. • New York Society for Ethical Culture, W. 64th St. at Central Park West (212-799-1259); $15.

★ The Naumberg Orchestra
Performs Elgar's Serenade for Strings, Haydn's Cello Concerto in D Major, and Stravinsky's *Pulcinella Suite*. 8/6 at 7:30. Visit clubfreetime.com. • Naumberg Bandshell, Central Park, nr. W. 72nd St.; free.

Opera

★ "The Night Banquet (Ye Yan)"
Lincoln Center Festival presents the U.S. premiere of composer Guo Wenjing and director Chen Shi-Zheng's contemporary Chinese opera based on the tenth-century scroll painting *Night Revels of Han Xizai*. Germany's acclaimed Ensemble Modern performs. 7/24–7/27 at 8. • LaGuardia Concert Hall, Lincoln Center (212-875-5928); $45.

★ New York Grand Opera
Vincent LaSelva conducts two Puccini operas: the classic *Tosca*, 7/31 at 7:30, and his rarely heard first, *Le Villi*, and a selection of Puccini orchestral works, 8/7 at 7:30. • Central Park Summerstage, Rumsey Playfield, 69th St. nr. Fifth Ave. (212-245-8837); free.

"Carmen in the City"
Lincoln Center Out-of-Doors presents an original puppet opera, based on Bizet's classic. 8/3 at 6. • Josie Robertson Plaza, Lincoln Center (212-875-5108); free.

Dance

★ Midsummer Night Swing
Final week of dancing under the stars to live music. 7/24: The Billy Strayhorn Orchestra (swing). 7/25: Yerba Buena (Cuban funk). 7/26: Groupo Saveiro (samba). 7/27: Legendary saxman Illinois Jaquet's eightieth-birthday celebration (swing). Lessons at 6:30, dancing at 8. • Josie Robertson Plaza, Lincoln Center (212-721-6500); $12.

★ Oregon Ballet Theatre
Highlights include *Coco*, a romantic homage to Coco Chanel set to songs by Edith Piaf, and *Up*, a suite set to seven interpretations of fifties classic *Blue Moon*. 7/23–7/26 at 8; 7/27 at 2 and 8. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $35.

Spotlight

Oh, Merce

PHOTOGRAPH BY TONY DOUGHERTY.

It's jarring, at first, to see **Merce Cunningham** walking with a cane. The legendary choreographer who came to New York from Centralia, Washington, as a broke 20-year-old to dance with Martha Graham has been blazing trails for half a century now, and his performing years have left him with, he says, "various infirmities." Still, "it's home," he says of the stage, "and I miss not being able to move freely. But it doesn't stop me from being able to figure things out." He does more than that: At 83, Cunningham is one of the most forward-thinking people in dance (about a decade ago, he was the first to apply computers to choreography). The Merce Cunningham Dance Company's fiftieth-anniversary season launches this week at the New York State Theatre featuring a work from each decade, including the New York premiere of *Loose Time*, with music by Christian Wolff and décor by Terry Winters, and a revival of 1965's *How to Pass, Kick, Fall and Run*, which finds Cunningham back onstage reading text by longtime collaborator John Cage. His sense of wonder and zeal for his work, his dancers, his Macintosh G4 laptop, and this city have not diminished. Nor has he become complacent about his audience: "I just hope New Yorkers will come and see us," he says. (See "Dance.") A.Z.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

"Barefoot Dancing at Wave Hill"
Season ends with Colombian ensemble Los Macondos, 7/24 at 7; and La Troupe Makandal from Haiti, 7/31 at 7. Audience participation is strongly encouraged. • Wave Hill, Independence Ave. and W. 249th St., the Bronx (718-549-3200); $4.

★ Eiko & Koma
New York–based Japanese duo join dancer Lakshmi Aysola in *Offering*, a "living sculpture" intended to "bring a glimpse of the breathing universe into our wounded urban landscape." 7/24–7/30. Call for rain dates. • 7/24 at 8: Dag Hammarskjold Plaza, 47th St. between First and Second Aves. 7/25 at 6: Tudor City Green South Park, Second Ave. at 41st St. 7/26 at 6:30: Clinton Community Garden, 48th St. nr. Ninth Ave. 7/27 at 6: Bryant Park, Sixth Ave. at 42nd St. 7/30 at Madison Square Park, Fifth Ave. at 23rd St. (212-625-3505); free.

★ Merce Cunningham Dance Company
Legendary choreographer launches his fiftieth-anniversary season as part of the Lincoln Center Festival. (See box.) 7/24–7/27 at 8. • New York State Theater, Lincoln Center (212-875-5928); $25–$70.

★ "Swango: The Fusion"
Choreographers from Broadway's *Swing!* and *Forever Tango* combine the playfulness of one form with the passion of the other. Thursdays and Fridays through 8/30 at 8:30. • Swing 46, 349 W. 46th St. (212-262-9554); $35 with drinks, $50 with dinner.

★ Celebrate Brooklyn!
Presents hometown treasure the Mark Morris Dance Group, 7/26 at 8. Acclaimed dancemakers David Neumann and Nicholas Leichter each perform a new work and join forces in a duet. 8/2 at 7:30. • Prospect Park Bandshell, Brooklyn (718-855-7882, ext. 45); $3.

Hudson River Park Trust
Live music and free dance lessons along the Hudson: 7/28: Tanguardia (tango). 8/4: Andy Farber and the Swing Mavens (big band). Sundays through 8/18 at 6:30. • MoonDance, Pier 25 at N. Moore St. (212-533-7275); free.

★ Ballet Tech
Eliot Feld's annual summer preview season features the new *Pianola: Indigo*, a companion to the recent *Pianola: Raven*, also on the program—both set to Conlon Nancarrow; a revival of 1992's *Endsong*; the male duet *Yo Shakespeare*; the 2002 solo *Behold the Man*; and *Pacific Dances*, set to Hawaiian slack-key guitar. 7/29–8/10 at 8 (no Sundays). • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

★ Taylor 2
"Dancing in the Streets" presents Paul Taylor's company in lower Manhattan lunchtime concerts. 8/1 and 8/2 at noon. • Foley Square, corner of Duane and Centre Sts. (212-625-3505); free.

"Central Park SummerStage"
Presents New York–based postmodernist David Gordon and his Pick Up Performance Company and the contemporary Donna Uchizono Company. 8/2 at 8:30. • Rumsey Playfield, Central Park at 69th St. nr. Fifth Ave. (212-360-2777); free.

Lincoln Center Out-of-Doors
Free outdoor series. Highlights include dance workshops on 8/3: flamenco at 2, hula at 3, and African at 4; dance party with Los Rayos Del Norte, 8/4 at 5:10; Flamenco and traditional Spanish company Danzas Españolas, 8/6 at 5:45; and Diabolo Dance Theatre of Taiwan R.O.C., 8/7 at 6. Call for details or visit lincolncenter.org. • Lincoln Center (212-875-5108); free.

★ MorganScott Ballet
Outdoor performance includes *Fiesta de Aranjuez*, set to Spanish guitar, *Stockhausen 2000*, and *Five Faces of Al Jarreau*. 8/3 at 5. • Bryant Park, Sixth Ave. at 41st St. (rain location: City Center, 130 W. 56th St.) (212-582-1941); free.

Peter Pucci Plus Dancers
Former jock combines sports and dance in *Pucci: Sport*—stages become basketball courts, bandshells become hockey rinks, and acts become innings. Music ranges from hip-hop to Vivaldi. 8/5–8/9. • 8/5 at 7: Forest Park, Queens. 8/6 at 10:30: Rufus King Park, Queens. 8/8 at 10:30: Morningside Park. 8/9 at 11: Brower Park, Brooklyn. (212-360-8290); free.

cue

Nightlife

Edited by Ethan Brown

Concerts

"Area2"
8/2 at 3:30. With Moby; David Bowie; Busta Rhymes; Carl Cox; D.J. Dan; more. For such a supposedly high-minded fellow, Moby's tour—all predictable names from the hip-hop and dance-music worlds—is awfully short on vision (even last year's *Area: One* featured surprises like Detroit techno founders Derrick May and Juan Atkins). • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $38–$75.50.

★ Barry Manilow
7/31–8/2 at 8. Like Tom Jones a few years ago, Manilow is suddenly, shockingly relevant, perhaps because the schmaltz of "Mandy," "I Write the Songs," and even "Copacabana" endures in ways that we cannot imagine of current pop. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $10–$115.

Gig

Pirate Booty

The term *bootleg* is usually associated with pirated CDs or videos, but in dance music it's also a movement of producers (working under names like Freelance Hellraiser) who will, say, lay the melody of a song like the Strokes' "Hard to Explain" over Christina Aguilera's vocals to make an entirely new (and often unauthorized) track. The leaders of the bootleg scene are **2 Many D.J.s** (the brothers Stephen and David Dewaele), whose mixes like *2 Many D.J.s: As Heard on Radio Soulwax Pt. 2* feature plenty of unlikely, off-the-wall moments, including a hilarious calypso remix of Destiny's Child's "Independent Women." Hipsters can't get enough of the stuff—the Yeah Yeah Yeahs' Nick Zinner is a collector—but that shouldn't stop you from hitting one of 2 Many D.J.s' sure-to-be-a-blast gigs in the city. They play APT on July 25 and Luxx on July 26. (See "Clubs.")

Creed
7/27 and 7/30 at 7:15. Deadly boring cock rock that makes one wish for the more anthemic days of Boston. • 7/27 at Continental Airlines Arena (212-307-7171), $50; 7/30 at Nassau Veterans Memorial Coliseum (212-307-7171), $50.

Eminem
With Papa Roach; Ludacris; Xzibit; X-ecutioners. 7/26 at 6:30. Like the "Up in Smoke" tour, which opened with a short film depicting headliners Dr. Dre and Snoop Dogg in a *Menace II Society*–like deli shoot-out, this bill of hedonist hip-hoppers and angry rap (and angry rap-rockers) should be notable mainly for the pathologies on display. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $39.50.

Lenny Kravitz
With Pink. 7/29 at 7. He's the emptiest of regressive rockers; she's somehow convinced the world that there's more than just thin self-confession to her rock. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $30–$49.50.

★ Maxwell
7/25 at 8. The production on his albums can be too classy—call it the Sade syndrome—but there are great songs beneath the gloss. And his cover of Kate Bush's "This Woman's Work" is transcendent. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $20.25–$25.25.

★ "Rock Steady Crew 25th Anniversary"
7/25–7/28 at venues around the city. Highlights include "Against the Grain" with GZA; M.O.P.; Dilated Peoples; more at Pier 54 on 7/27; "Rocksteady Crew Concert and Performance" with Gangstarr; Beatnuts; more at the Manhattan Center on 7/28. (See box.) • Pier 54, West Side Hwy. at 14th St. (no phone), free; Manhattan Center, 311 W. 34th St. (212-307-7171), $30.

★ "Smokin' Grooves"
With Lauryn Hill; OutKast; the Roots. 8/4 at 5. Another "Smokin' Grooves" installment with a very familiar, though still interesting—especially the newly contrarian Lauryn Hill—lineup. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $27.50–$46.

The Who
7/31–8/1 and 8/3–8/4 at 7:30. After a pretty rousing performance at the "Concert for New York" last fall ("Won't Get Fooled Again" sounded particularly good), the idea of a yet another Who reunion tour seemed surprisingly palatable. But after the death of bassist John Entwistle, it feels unimaginably grim (especially if rumors are true that the show had to go on for contractual reasons). • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171); $58.50–$254.50.

Yes
8/3 at 8. Prog rock's great conceptualists return. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $22–$52.

Small Stages

B.B. King Blues Club & Grill
7/24–7/25 Ruben Blades. 7/26: Wilson Pickett. 7/27: Kool and the Gang. 7/31: Maxi Priest. 8/1: Dennis Quaid and the Sharks. 8/2: The O'Jays. 8/5: Darius Rucker. 8/6: Sally Taylor Band. 8/7: Eric Burdon. • 243 W. 42nd St. (212-997-4144).

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH COURTESY OF PLAY IT AGAIN SAM RECORDS.

Anniversary

Back in the Day

At a time when the likes of LL Cool J are considered "old school," the twenty-fifth anniversary celebration of New York break-dancing pioneers the **Rock Steady Crew** reminds us of just how deep hip-hop's roots go. Over four days (July 25 through 28), the festival will feature not only Rock Steady's still-agile b-boys but also big-name rhymers like the cool-as-ice duo Gang Starr (pictured), the raucous Brooklynites M.O.P., and GZA of the Wu-Tang Clan, whose *Liquid Swords* remains one of hip-hop's most outré albums. (See "Concerts.")

Bottom Line
7/26: Richie Havens; Dayna Kurtz. 7/27: Bill Kreutzmann's Trichromes. 7/30: Leon Russell. 7/31: Maura O'Connell. 8/1: J.J. Cale; Buddy Miller. 8/2: Jimmy Webb; Eleanor McEvoy. 8/3: Jimmy Webb; Beth Nielsen Chapman. 8/7: Randall Bramblett. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
7/24: Porcupine Tree. 7/25–7/26: Sloan. 7/27: Lettuce. 7/28: Rival Schools. 7/30–7/31: The Fab Faux. 8/1–8/5: The Breeders. 8/6: Spin Doctors; Seven Mary Three. • 6 Delancey St. (212-533-2111).

Brownies
7/24: Burn Barrel; the Sprawl. 7/26: Ride the Mole; the Figgs. 7/27: "High Yellow Productions" Presents: "A Tribute to Bad Brains II" featuring Tamar Kali; Pure Hell; Soulcraft Orchestra; Cipher; Apollo Heights; Zionix. 7/28: California Stadium; Q and Not U. 7/30: MX2; Joanie Loves Trotsky. 7/31: Sea Ray. 8/1: The Oranges Band; Lifter Puller. 8/2: Jesse Malin. • 169 Ave. A (212-420-8392).

★ "Celebrate Brooklyn"
7/27: Brooklyn Philharmonic. 8/3: "Latin Music Series" with Kevin Ceballo; Manny Oquendo. • Prospect Park Bandshell (718-855-7882, ext. 45); $3 suggested donation, except for benefit concerts.

★ "Central Park SummerStage"
7/24: Ethan Hawke; Jonathan Safran Foer. 7/25 at 7: Dave Brubeck; David Sánchez. 7/26: B-52s; Tom Tom Club (benefit concert, $30–$40). 7/27: Trin-I-Tee 5-7; Tonex. 7/28 at 3: Beth Orton. 8/2 at 8:30: David Gordon and the Pick Up Performance Company; Donna Uchizono Company. 8/3 at 3: Charlie Daniels; Drive By Truckers. 8/4 at 3: Cornershop; D.J. set from the Avalanches. • Rumsey Playfield, Central Park, enter at Fifth Ave. and 72nd St. (no phone; www.summerstage.com). All shows free except for benefit concerts.

★ Irving Plaza
7/25: Morcheeba. 7/27: Screening of the new Widespread Panic DVD "The Earth Will Swallow You." 7/30: Default; Trik Turner. 7/31: Avril Lavigne. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 7/25: Preservation Hall Jazz Band. 7/26–7/28: Cousteau. 7/29: Isaac Mizrahi. 7/30: Robin Holcomb. 7/31: Neko Case. 8/1: The Waifs. 8/2: Dirty Dozen Brass Band. 8/3: Marlena Shaw. 8/4–8/5: Nick Lowe. 8/7: Jai Uttal and the Pagan Love Orchestra. • 425 Lafayette St. (212-239-6200).

★ Knitting Factory
7/24: Marty Ehrlich. 7/25: Loren Stillman Quartet. 7/26: Múm; Kippi Kaninus. 7/29–7/30: Tuatara; the Minus 5; Wayward Shamans; CeDell Davis. 7/31: Alien Crime Syndicate. 8/2: Original Sinners; the Boggs. 8/3: Julianna Hatfield. 8/4: American Analog Set. 8/5: Tribe 8; Bantam. 8/6: Battlefield Band. 8/7: "Sim Faculty Concert." • 74 Leonard St. (212-219-3055). $.

Makor
7/24: Tango Blue. 7/25: Ellis Paul. 7/27: "Salsa Fievre." 7/29: Centralia. 7/30: Amanda Kravat. 8/1: Cheryl Wheeler. 8/6: Eli Lieb. 8/7: The Weimar Band. • 35 W. 67th St. (212-601-1000).

Maxwell's
7/24: Antigone Rising. 7/26: Dash Riprock. 7/27: Graham Parker. 7/31: Imperial Teen. 8/1: Juliana Hatfield. 8/2: The Twinemen. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
7/25: Sharon Jones and the Dap Kings. 7/26: Radio 5. 7/27: Soledad Brothers. 7/28: Mike Ireland; Laura Minor. 7/29: Samsara; the Exit. 7/30: Marah; the Damnwells. 7/31: Bad Wizard; Burning Brides. 8/1: Drive-By Truckers. 8/2: Simon Townshend; the National. 8/3: Carbon Leaf; Twinemen. 8/6: Dave Pirner. 8/7: Alison Moorer. • 217 E. Houston St. (212-260-4700).

Northsix
7/25: Dianogah. 7/26: Candria. 7/31: Denali; 90 Day Men. 8/1: QPE; Lloop. 8/3: Golden. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

★ S.O.B.'s
7/24: Spearhead. 7/25: Cherrywine. 7/27: "Samba Saturday" with Ogans. 7/29: "La Tropica Mondays" with Edwin Bonilla. 7/31: Groove Addiction. 8/1: "Basement Bhangra." 8/2: The Chesterfields. 8/3: Brazooca. 8/5: Los Muniquitos de Matanzas. 8/6: Abyssinians. 8/7: "Black Lily." • 204 Varick St. (212-243-4940).

Southpaw
7/24: Galaxy Rodeo. 7/25: Dash Riprock; the Dirt Cheap; Silvertide. 7/26: The Stratford 4; the Carlsonics. 7/28: John Wesley Harding. 7/30: The Burning Brides; the Datsuns. • 125 5th St., Park Slope, Brooklyn (718-230-0236).

The Village Underground
7/24: Hometown Hero; AM Radio; Rooney. 7/26: The Extra Glenns. 7/30: BB Mak. 7/31: Gandalf Murphy. 8/2: Railroad Earth. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
7/26: Michelle Shocked. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll-free, 866-468-7619).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. 7/25: 2 Many D.J.s (see box). • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Baktun
Mondays: Techno with "Tronic Treatment." Guests often include techno luminaries like Richie Hawtin. Saturdays: Drum and bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322); $10.

★ Centro-Fly
Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 7/26: Crystal Method; Carl Kennedy. 7/27: Gene Farris. 8/3: "Bootlegging" might be all the rage (see 2 Many D.J.s) but the Avalanches have a more subtle approach to making music from found sources; the only recognizable beat from their sampladelic debut, *Since I Left You*, is a thumping bassline from Madonna's "Holiday." • 45 W. 21st St. (212-627-7770).

Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." 7/26: 2 Many D.J.s (see box). • 256 Grand St., Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Jazz

Birdland
Mondays in July and August from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 7/24: WBGO Jazz 88.3 FM Gala Benefit Concert. 7/31–8/3: Tom Harrell Quintet. 8/7: Nancy Kelly. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 7/28: Lalo Schifrin (see box). 7/29: Jorge Sylvester. 7/31–8/4: Philip Bailey. 8/6–8/11: Charlie Haden and Geri Allen Duo. • 131 W. 3rd St. (212-475-8592).

Cafe St. Barts
Tuesdays through Fridays from 7 to 10, through 7/31: "Jazz on the Terrace." 7/24: Steve Elmer Quartet. 7/25: The John Malino Band. 7/31: Joel Chassnan and the Jazz Mirage. • Cafe St. Barts, 109 E. 50th St. (212-888-2664).

Cajun
Mondays and Thursdays in July: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and his New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and

Find a bar or club. Search our listings of more than 500 bars by type and location.

PHOTOGRAPH BY NIELS VAN IPEREN/RETNA, LTD.

Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 7/28: Henry Threadgill Zooid. 7/30–8/4: Ravi Coltrane Band. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Jazz Standard
Sets at 7:30 and 9:30. Through 7/28: Dr. Lonnie Smith Trio. 7/30–7/31: Bucky Pizzarelli Trio. 8/1–8/4: Vinicius Cantuaria. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in July and August: Chris Washburne and the Syotos. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 7/24: Erik Friedlander's Broken Shadows. 7/25: Dom Minasi Trio.7/26: Ned Rothenberg. 7/27: Bee and Flower. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in July: The Vanguard Jazz Orchestra swings on. Through 7/28: Larry Willis Trio. 7/30–8/4: Bruce Barth Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 7/24 and 7/31: Nick DiPaolo. $12.50–$24.50; two-drink minimum. • 1626 Broadway, nr. 49th St. (212-757-4100).

Comedy Cellar
Through 7/29: Colin Quinn; Allen Havey; Godfrey; Robert Kelly; Jim Norton. 7/29–8/4: Colin Quinn; Kevin Brennan; Godfrey; Mitch Fatel; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Though 7/28: Peter Bales; Hood; Richie Byrne; Gregory Rogell; Steve Byrne; Rob Magnotti. 7/29–8/4: John Rizzo; Jerry Diner; Billy Burr; Carrie Karavas; Gregory Rogell; Nancy Redman. • 1118 First Ave., nr. 61st St. (212-593-1650).

Stand-up New York
7/26–7/27: Judy Gold; Jim Norton; Jim Gaffigan; Billy Burr; Al Lubel. • 236 W. 78th St. (212-595-0850).

Cabaret

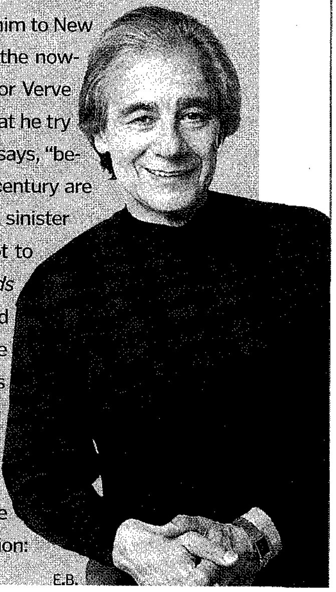
Don't Tell Mama
Thursdays in July at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Judy's
7/24: Chris Barrett and Joe Utterback in "Barrett Sings and Utterback Swings." 7/25: Matthew Hardy. 7/29: "Leer Mondays." 7/30: Matt Young in "Lucky to Be Me." 8/18/2: Karen Kohler in "The Moons of Venus: A Tribute to Marlene." 8/5: "Leer Mondays." 8/7: Lee Lessack. • 169 Eighth Ave., nr. 18th St. (212-929-5410).

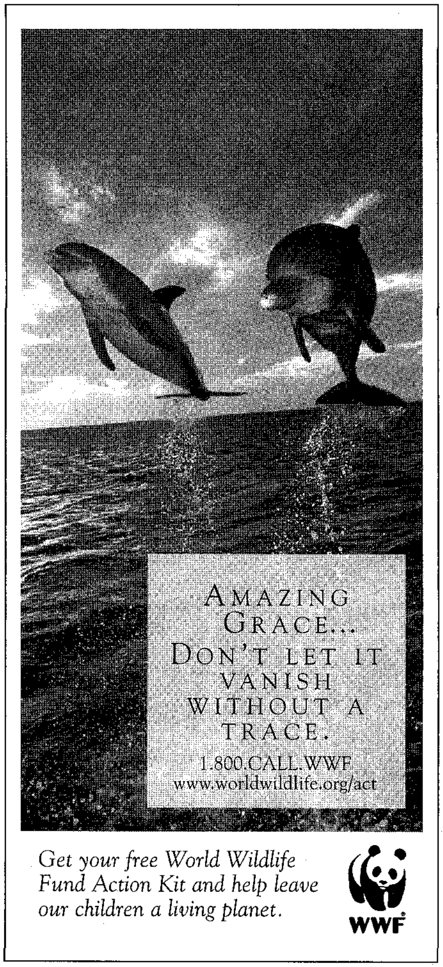
Performance

Mission: Accomplished

Contrary to popular belief, composer-jazzman **Lalo Schifrin** (pictured) didn't break into the big time with his theme music for the TV series *Mission: Impossible.* In fact, his ascent began much earlier, when he met Dizzy Gillespie in Buenos Aires in 1956. "At the time, I was conducting a sixteen-piece jazz orchestra that was big in Argentina, but not anywhere else," Schifrin remembers now. "One night, Dizzy came up to me and said: 'Do you write these charts?' " I thought maybe he was kidding, or perhaps they called him Dizzy for good reason." Gillespie was was sincere: He was thrilled by Schifrin's complex arrangements and flew him to New York, where he joined the trumpeter's quintet and recorded the now-classic "Gillespiana." Once in America, he started recording for Verve (then a subsidiary of MGM), where an executive suggested that he try his hand at film scoring. "This was so exciting to me," Schifrin says, "because I believe that the two great art forms of the twentieth century are jazz and filmmaking." That passion gave rise to his compelling, sinister scores for *Bullitt, Enter the Dragon,* and *Cool Hand Luke*—not to mention the staccato *This tape will self-destruct in five seconds* theme that is probably running through your head as you read this. From July 23 through 28, Schifrin will bring his memorable soundtrack music, as well as the more experimental work of his "Jazz Meets the Symphony" projects, to the Blue Note, along with great players like Ron Carter and Jon Faddis. Will he be annoyed by requests for that one particular song? "No, not at all," he says with a laugh. "You have to understand that with guys like Carter and Faddis, things can never be stale. I'm sure even 'Mission: Impossible' will yield unexpected things." (See "Jazz.") E.B.



PHOTOGRAPH BY JOEL LIPTON.



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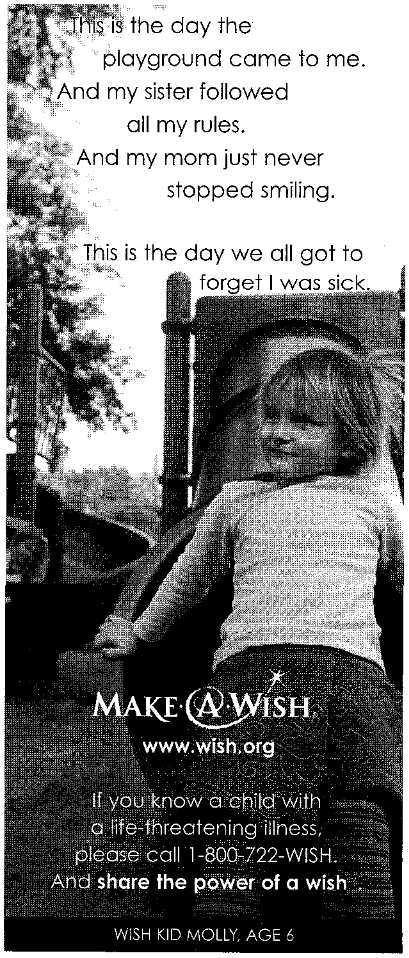

This is the day the playground came to me.
And my sister followed all my rules.
And my mom just never stopped smiling.
This is the day we all got to forget I was sick.
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TheMix

Edited by Boris Kachka

Radio Highlights

"On the Media": Connie Chung
The pressure's on the new CNN superstar, as Bob Garfield interrogates her on a variety of topics like celebrity journalism. • 7/27 at 7 A.M. and 7/28 at 3 P.M., WNYC, 820 AM and 93.9 FM.

"Studio 360": Spies
John Ridley, the screenwriter behind *Undercover Brother* as well as *Three Kings,* talks to host Kurt Andersen about the ever-intriguing topic of espionage, with a visit to the new International Spy Museum in Washington. • 7/27 at 10 A.M. on WNYC, 93.9 FM and 7/28 at 7 P.M. on WNYC, 820 AM.

Ann Packer and Jennet Conant
Packer talks to the eponymous host of "The Lewis Burke Frumkes Show" about her acclaimed new novel, *The Dive From Clausen's Pier,* and Conant comes on the following week to discuss her book *Tuxedo Park.* • 7/28 and 8/4 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"Possible Futures"
As the process of rebuilding ground zero accelerates, members of the Coalition for the Rebuilding of New York join Lower Manhattan Redevelopment Corporation VP Alex Garvint to mull over proposals. • 7/24 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at door.

"Journey to the End of the World"
Gabriel Goldstein, the curator of the museum's exhibit documenting Jewish cultural life in 33 different communities, talks about the project. • 7/25 at 1 P.M. Jewish University Museum, 15 W. 16th St. (212-294-8330); $6.

"An Evening of Theremin"
Curator David McCornack talks about the musical instrument one plays without touching before theremin master Pamelia Kurstin gives a performance that is simultaneously transformed into ethereal projected images. • 7/25 at 7 P.M. American Museum of Natural History, Central Park W. at 77th St. (212-769-5200); $22.

"The Great Marijuana Debate"
As the U.K. flirts with decriminalization, the Drug Policy Alliance's Ethan Nadelmann argues for legalization, while Peter Provet, a psychologist and the president of Odyssey House, takes the other side. • 7/25 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

"Israel 101"
Subtitled "The History Behind the Headlines," a lecture given by three Columbia professors—Reeva Simon, Jean-Marc Oppenheim, and Naomi Weinberger—provides some perspective on the conflict. • 7/31 at 7 P.M. Makor, 35 W. 67th St. (212-601-1000); $15, $20 at door.

Natural Hormone-Replacement Therapy
Dr. Douglas Willen of Willen Wellness Center talks about herbal and other natural alternatives to balance hormones through menopause—particularly relevant after the FDA pronounced synthetic hormones risky and only questionably effective. • 7/31 at 7:30 P.M. 432 Park Ave. So., at 29th St., eighth floor (212-924-8218); free.

The Written Word

Ethan Hawke and Jonathan Safran Foer
The two star read together as the Spoken Word series continues. (See box.) • 7/24 at 7 P.M. Central Park SummerStage, midpark at 72nd St. (www.summerstage.com); free.

William F. Buckley Jr.
The elder statesman of the conservative punditocracy reads from his latest novel, *Nuremberg: The Reckoning,* a gripping and thorough historical thriller. • 7/24 at 7:30 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Richard Zacks
The author of *The Pirate Hunter: The True Story of Captain Kidd* reads from and discusses his exoneration of the infamous sea captain. • 7/25 at noon. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

"Women on Fire"
Three women writers—Mary Kay Blakely, author of *American Mom,* L.A. *Times* science writer K. C. Cole, and travel writer Mary Lou Weissman—read from their works. • 7/25 at 6 P.M. Cornelia Street Café, 29 Cornelia St. (212-989-9319); $6 with one-drink minimum.

Lisa Gabriele
The author reads from *Tempting Faith DaNapoli,* a first novel set amid Toronto's Italian community. • 7/25 at 7 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Alice Sebold and Julia Glass
Sebold reads from her original new novel, *The Lovely Bones,* Glass from her acclaimed new work *Three Junes.* Sebold also reads alone the next day. • 7/28 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free. Sebold alone: 7/29 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Edna St. Vincent Millay and Friends
Writers read the work of Millay and her modernist contemporaries as part of the series "Great New York Writers in Great New York Places." • 7/29 at 6:30 P.M. The SoHo Playhouse, 15 Vandam St. (212-360-1378); $30.

Nick McDonell
The 18-year-old New York prep-schooler and Harvard freshman-to-be reads from his first novel, *Twelve,* and signs copies. • 7/29 at 7 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Augusten Burroughs
The ad executive and novelist reads from *Running With Scissors,* a memoir of his bizarre and disturbing upbringing. • 7/30 at 7 P.M. the Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

Joshua Rubenstein
The co-editor of *Stalin's Secret Pogrom: The Postwar Inquisition of the Jewish Anti-Fascist Committee*—which reprints a transcript of the 1952 Soviet anti-Semitic show trial of fifteen prominent Jews—talks about the work that went into the book. • 7/30 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

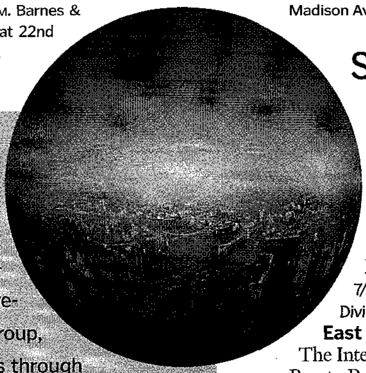
Spoken Word Returns
Four writers who read at the café back in its early literary days return to celebrate its twenty-fifth anniversary. Television writer Mardee Kravit and poets Laurel Blossom, Anne-Marie Levine, and M. LaBare will read. • 7/31 at 6 P.M. Cornelia Street Café, 29 Cornelia St. (212-989-9319); $6 with one-drink minimum.

Rebecca Donner and Emily Chenoweth
Donner, KGB's former literary director, joins Chenoweth—its current one—for readings from new work. • 8/4 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

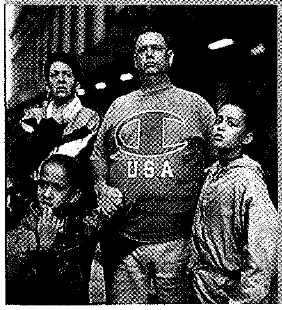
Tracie Morris: "Afrofuturistic"
As part of the "Kitchen in the Park" series, the spoken-word and performance artist previews parts of her work in progress. • 8/6 at 6:30 P.M. Madison Square Park, Madison Ave. at 23rd St. (212-255-5793); free.

On View

Never Forget



Not long after the world began absorbing the September 11 attacks, the New-York Historical Society strengthened its own mission by launching **History Responds,** a project dedicated to preserving material related to the disaster. Opening this week as a group, the latest wave of exhibits shows four markedly different lenses through which to view New York's worst day ever. Photographer Camilo Jose Vergara's "Twin Towers Remembered" and Christopher Evans's *In the Light of Memory* both pay tribute to the Center itself—Vergara with a near-obsessive 31-year catalogue of shots of the towers, Evans with a two-foot-diameter spherical painting of Tower Two's panoramic view (pictured). Photographer Kevin Bubriski's *Pilgrimage* reflects the impact of the attacks in the expressions of early visitors to ground zero (pictured, left), while in "Beyond Ground Zero: The Forensic Science of Disaster Recovery," Richard Press documents efforts to identify the dead—and explores what it means to measure the unfathomable. (See "Exhibits.")



Special Events

Tours

Beaux-Arts in Morningside Heights
Part of the Whitney tour series "The City Beautiful: Beaux Arts and Beyond," a trip to Columbia's neighborhood stops to gaze upon icons like Grant's Tomb, St. John the Divine, and the university's Low Library. • 7/24 at 6:30 P.M. and 7/27 at 1 P.M. Meet at St. John the Divine, Amsterdam Ave. at 112th St. (212-570-7719); $5.

East Harlem
The International Salsa Museum and tasty treats from Puerto Rico, Mexico, and West Africa suggest the area's diversity and vitality. • 7/27 at 11 A.M. Meet at El Congo Real Botanica, 1787 Lexington Ave., at 111th St. (212-222-2243); $15.

Oscar Wilde's New York, Part II
John Cooper of the Oscar Wilde Society recalls Wilde's influential New York visit on his lecture tour, emphasizing the interchange between Wilde and New York's Victorian cultures both gay and straight. • 7/28 at noon. Call 212-415-5500 for reservations and meeting place; $20.

Oyster Bay Getaway
An LIRR-sponsored tour of the Long Island hideaway visits Teddy Roosevelt's onetime summer homestead and Crawford Ranch-style escape at historic Sagamore Hill, as well as quaint Oyster Bay Village nearby. • 7/31, depart from Manhattan at 9:42 A.M.; call for other departure locations and times. Penn Station, Seventh Ave. at W. 32nd St. (718-558-7498); $50, $40 ages 5 to 11.

PHOTOGRAPHS: FROM LEFT, KEVIN BUBRISKI; CHRISTOPHER EVANS.

Happening

The Young Ones

Sandwiched between their literary-star-of-the-season predecessors (Jonathan Lethem, Colson Whitehead) and an upcoming tribute to Zora Neale Hurston, **Ethan Hawke** and **Jonathan Safran Foer** are—at least by virtue of their mid-six-figure advances—the hottest commodities to take the podium at SummerStage's 2002 Spoken Word series. Of course, Hawke came by his riches as a movie star (and with his second literary effort, *Ash Wednesday,* graduates from almost universally negative reviews to mixed reactions), while the 24-year-old Foer owes his fame to a first novel, *Everything Is Illuminated,* that very nearly lives up to its outsize hype. Mutual admiration and envy should charge the air—both from the notoriously starstruck Foer and from the respect-seeking actor-director who calls writing "the organic art." (See "The Written Word.")

"East Meets East" Nosh Walk Tour
Series founder Myra Alperson leads a trip to Flushing to nibble South Asian, Korean, and Chinese offerings, concluding the tour at one of Flushing's great Chinese buffet spots. • 8/3 at 11 A.M. Meet at the Queens Botanical Garden, 43–50 Main St., Queens (718-886-3800, ext. 224); $20.

Humphrey Bogart Tour
Bogart's childhood home, favorite bars and hotels, and, of course, the theater where he was discovered, are all on a tour of the star's local haunts. • 8/3 at 11 A.M. Broadhurst Theatre, 235 W. 44th St. (212-475-6914); $20.

Jewish Downtown
An area not normally plumbed for Jewish history, the financial district and environs yield such sites as the Jewish Plymouth Rock and the original Ellis Island—Castle Garden—on a tour led by historian Jay Eidelman. • 8/4 at 2 P.M. Meet at the Museum of Jewish Heritage, 18 First Pl., Battery Park City (212-945-0039); $7.

Benefits

Super Saturday
A day of fund-raising in the Hamptons, co-sponsored by Donna Karan and *InStyle,* includes a designer garage sale, a children's carnival, lunch, afternoon cocktails, and hors d'oeuvre—all benefiting the Ovarian Cancer Research Fund. • 7/27, noon to 7 P.M. Nova's Ark Project, Water Mill (212-268-1205); $350 to $500, kids $100.

Exhibits

Four New 9/11 Shows at the NYHS
The institution simultaneously launches four new segments of its ongoing series, "History Responds." (See box.) • 7/23 through 10/20. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

"We Interrupt This Workday"
The next two of the museum's Wednesday summer TV screenings feature an unaired pilot for the Amy Sedaris vehicle *Strangers With Candy* and a package from *The Ben Stiller Show* the following week. • 7/31 and 8/7 at 12:45 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

Other Events

"On the Waterfront"
Italian and Greek nights are next in a series of outdoor film screenings accompanied by food, music, and other reflections of the featured culture. Edoardo Winspeare's *Pizzicata* plays July 24, and the following week it's Theo Angelopoulos's *Eternity and a Day.* • 7/24 and 7/31 at 7 P.M. Socrates Sculpture Park, Broadway at Vernon Blvd., Long Island City (718-956-1819); free.

Latino Cultural Festival
The sixth annual three-week-long series features the world premiere of a Mexican-American collaborative dance project, as well as entertainments ranging from Chilean ballet to pan-European theater, South American rock, a seminar on being Latina, and a good deal more. • 7/24 through 8/11. Queens Theatre in the Park, Flushing Meadows Corona Park, Queens (718-760-0064 for tickets and schedule); $6 to $30 per performance.

World's Fair of Money
Thieves take note: The American Numismatic Association sponsors a five-day fair displaying $1 billion in coins and paper, including a $500 million Treasury bond and real $100,000 banknotes. Appraisers will also be available to look at your old collection. • 7/31–8/3, 10 A.M. to 6 P.M.; 8/4, 9 A.M. to noon. Marriott Marquis Hotel, seventh floor, 1535 Broadway, at 45th St. (800-367-9723); free.

BMA's First Saturday
The August installment of the museum's monthly open-house series features the West Indian stylings of Women in Steel, Latin music by Jessica Valiente, and dance by Meson Flamenco. Curator talks and a movie round out the entertainment. • 8/3, 6 to 11 P.M. Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn (718-638-5000); free.

Sports

World Team Tennis Tournament
John McEnroe sat smugly in the commentators' booth at Wimbledon. But now that he has joined his brother Patrick on the New York Hamptons, we'll see whether Tatum O'Neal's ex still has game as the two Macs continue their quest for doubles supremacy. • Through 7/27, evenings. Amagansett EastSide, 320 Abraham's Pass, Amagansett, Long Island (631-267-1039 or nyhamptons.com for full schedule); $20 to $55.

Park to Park One-Miler
Dodge the occasional barge on this third annual race from South Cove in Battery Park City to Pier 25 in Hudson River Park. • 8/4 at 2:45 P.M. South Cove, Battery Park City (888-NYC-SWIM); $50 after 7/20, $55 after 8/1.

New York City Cycling Championships
Watching a professional bike race is a bit like experiencing opera in Central Park: You can't see anything, and it's really more about the refreshments and company than about the event. The 1.2-mile circuit through Lower Manhattan offers the chance to barely see legendary sprinters pass 50 times. This sixth of ten events on the 2002 Pro Cycling Tour takes place one week after the Tour de France, but look for Lance Armstrong to put in extra effort even on the pancake-flat course: The race raises money and awareness for Memorial Sloan-Kettering. • 8/4 at 8 A.M. Starts at Wall and Water Streets (866-4CYCLING or procyclingtour.com); free.

PHOTOGRAPH BY BRIGITTE LANCOMB.

Solutions to last week's puzzles

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cue

Kids

Edited by Susan Avery

Events

For Children

Magic Dragon Returns
Peter, Paul & Mary make their annual trip to Long Island. (See box.) • 8/3 at 8 P.M.; Westbury Music Fair, 960 Brush Hollow Rd., Westbury (212-307-7171); $32.50.

Soho Shop Rocks
WFMU's Greasy Kid Stuff D.J.'s put on a show with dance-along tunes. (See box.) • 7/28 at 11 A.M.; Pumpkin Maternity, 407 Broome St. (212-334-1809 or www.pumpkinmaternity.com); free.

Watch Out, Gottex
Kids will design their own bathing suits and decorate an underwater mural at the Children's Museum of the Arts. Light refreshments provided. • 8/1 from 4 to 6 P.M.; Children's Museum of the Arts, 182 Lafayette St. (212-274-0986 or www.cmany.org); $5.

Kids

Concerted Effort

In an effort to graduate my 6-year-old daughter from *Sesame Street* to Springsteen without a stop at Ms. Spears, I found an intermediate step in **Peter, Paul & Mary**. Their annual pilgrimage to Westbury Music Fair usually sells out, and the folky lineup is familiar and gentle without being soulless: "Puff the Magic Dragon," "This Land Is Your Land," and nursery-school favorites "Where Have All the Flowers Gone" and "If I Had a Hammer" (pictured, Peter Yarrow, above, and Mary Travers, below). What makes Westbury even more appealing to kids is that the 2,700-seat hall is a theater in the round with rotating stage; at PPM concerts, kids are invited to meet the trio and get a hug during the show. Back in Manhattan, we've discovered the concert series by rock-and-roll retailers Charles Gansa and Pumpkin Wentzel of Pumpkin Maternity in Soho, who've opened their doors to indie kids' concerts, which started with rocker turned family musicmaker Dan Zanes, formerly of the Del Fuegos. On non-show days, there's an upright piano and a drum kit for kids to bang on while moms shop for stylish growth frocks. This Sunday, the store hosts WFMU's "Greasy Kid Stuff" hosts **Hova Najarian and Belinda Miller**, who've just come out with their own spirited CD. "Kids are the target audience," says Gansa (a guitar player in his own right). "But we want to keep parents in touch with their musical side, too." (See "Children's Events.") S.A.

That's Cool
What did the early Dutch settlers eat during their first New York summers? Discover the veggies, flowers, and herbs growing at the Wykoff House Museum that have bodily cooling properties. Treats provided. • 7/28 from 1 to 3 P.M.; Wykoff House Museum, 5816 Clarendon Rd., nr. Ralph Ave., Brooklyn (718-629-5400); free.

Thumbelina As a Puppet
With music from Ravel, Papageno Puppet Theater presents *Thumbelina*, the tale of a pint-size girl with designs on a princely husband. • 7/26–7/28 at 11:30 A.M. and 2 P.M.; 462 Columbus Ave., nr. 82nd St. (212-874-3297); $7.

P.R. for Flax
In the nineteenth century, flax was used for spinning linen clothing as well as for making linseed oil. Kids can join the folks at Prospect Park's 219-year-old Lefferts Homestead for a flax harvest, a Brooklyn summer ritual. Afterward, explore the historic home and play with period toys. • 7/27 at 2 and 3 P.M.; Prospect Park, Lefferts Homestead, Flatbush Ave. nr. Empire Blvd. (718-789-2822 or www.prospectpark.org); free.

Porky's Presley
In this version of *Three Little Pigs*, Porky, Bacon Bits, and Oink attempt to avoid the Big Bad Wolf, who happens to bear a strong resemblance to Elvis. Along the way, they meet a very chic Little Red, and her hip grandma. • Through 8/3; Forum Theatre, 314 Main St., Metuchen, N.J. (732-548-0582 or www.forumtheatrecompany.com); $12.

Open Mike for Your Poets
Those who've been writing poetry this summer can share it during an open-mike night at Barnes & Noble. For kids in first through sixth grades. • 7/30; from 7 to 8 P.M., sign-up begins at 6:15 P.M.; Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Animals' Americana
Highlighting the wildlife of North, Central, and South America, the Queens Zoo presents Festival of the Americas, a weekend of family activities. Kids can make eagle puppets, listen to Native American storytelling, and examine animal artifacts. • 7/27–7/28 from 11 A.M. to 5 P.M.; Queens Zoo, Flushing Meadows Corona Park, 53-51 111th St., Queens (718-271-1500 or www.queenszoo.org); $2.50 grown-ups, $1.25 seniors, 50 cents for kids 3–12, free for youngers.

Rainy-Day Rescue
We don't typically recommend toys, but this new one's a winner. Rescue Heroes Pet Rescue Game allows kids to save all kinds of animals from a (pretend) fire. Easy like Chutes and Ladders, but a lot more fun. • $12.99 from Fisher-Price; in toy stores.

Broadway Is Back
Back for an encore performance, Broadway Theater Thursdays are back at the Children's Museum of Manhattan. Up-close-and-personal entertainment comes to 83rd Street, with the kickoff program on 8/1 featuring *Blue Man Group Tubes*, starring three bald, blue guys who take the audience through some wild and zany antics. • 8/1 at 2, 2:30, and 3 P.M.; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1224); $6.

Play Date on Playday
More than 100 free performances are scheduled for this year's Lincoln Center Out of Doors Festival, which runs from 8/3 through 8/25. Opening day, aptly titled "Playday," begins with dance lessons from around the world: flamenco, hula, and African steps. Kids will also dig the puppet shows, Mongolian throat-singing (!), and juggling from the Big Apple Circus cast. Mister Spoons, the guy who plays for spare change on the subway, will also come up for air along with other fellow subway musicians. The day closes with *Carmen in the City*, a puppet opera featuring a bullfighting traffic cop. • 8/3 from 2 to 6 P.M.; on the Plaza at Lincoln Center (call for the rest of the month's performances, 212-875-5108 or www.lincolncenter.org); free.

Boat People
The twelfth annual New York Ship & Boat Model Festival gives kids the chance to meet some 70 builders who figure out how to get those tiny boats inside glass bottles. Hands-on model-making activities are also on tap. • 8/3–8/4 from 1 to 5 P.M.; Pier 16, South Street Seaport Museum, 207 Front St. (212-748-8758); $5.

Would You Eat Them in a Box?
Mostly Mozart Festival 2002 presents "Green Eggs and Hamadeus," a special family event that adapts the Dr. Seuss classic to music, opera, comedy, and audience participation. Composer Robert Kapilow will also conduct an interactive, kid-friendly exploration of *Eine Kleine Nachtmusik*. • 8/24 at 2 and 4 P.M.; Lincoln Center, Alice Tully Hall (212-721-6500 or www.lincolncenter.org); $30.

Blade Runners
Enjoy a day in the park while learning those all-important in-line-skating skills. BYO Rollerblades, helmet, knee pads, elbow pads, and wrist guards, and let the experts from the National Park Service teach you how it's done. For beginners and intermediates. Preregistration required. • 8/17 and 8/31 at 11 A.M.; Fort Tilden Visitor Center, 169th St., Queens (718-318-4300); free.

We've Got a Substitute
Remember the days when you walked into class and came face-to-face with the dreaded substitute? At *The People Garden*, a cast of child actors shows the temporary kindergarten teacher that the simple lessons of childhood are the same ones required for life. F.Y.I.: As well as touching on the issues of bullying and snobbishness, the show also deals with the death of the regular teacher and one girl's dad. • Saturdays at 11 A.M.; York Theatre, Church of St. Peter at Citigroup Center, 619 Lexington Ave., nr. 54th St. (800-233-3123 or www.peoplegarden.com); $15.

Rockin' Robots
Watch how a variety of robots function and learn how they do what they do at the weekend Robot Clinics at the New York Hall of Science. • Weekends through 9/1/02 at 1:30 P.M.; New York Hall of Science, 47-01 111th St., Queens (718-699-0005 or www.nyscience.org); $7.50 grown-ups, $5 students and seniors, $2.50 kids 2–4, youngers are free.

Rich Boy, Poor Boy
Set in medieval London, this musical version of *The Prince and the Pauper* tells the story of look-alikes who change places in an effort to alter their destiny. From Leftfield Productions. • Lamb's Theatre, 130 W. 44th St. (212-239-6200); $40–$55.

PHOTOGRAPHS BY NOEL PAUL.

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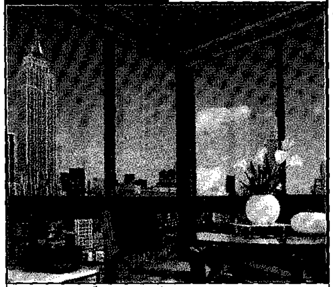

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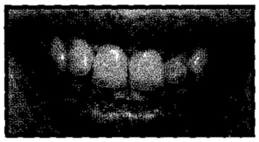

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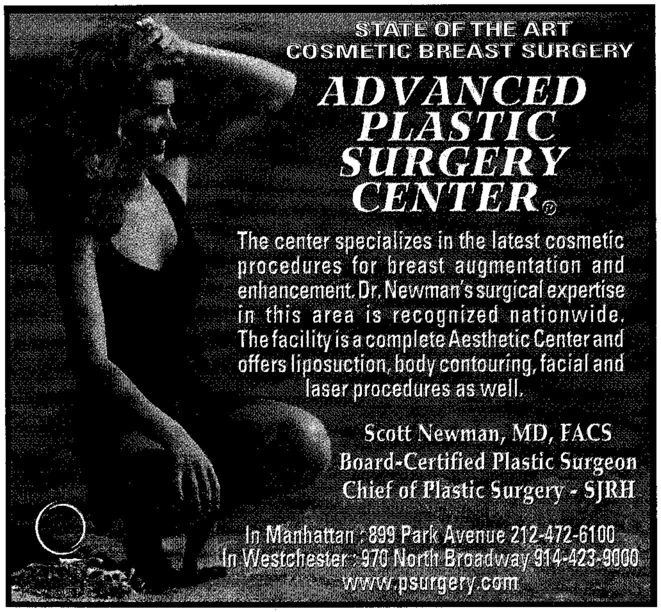
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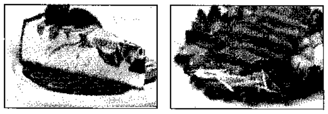

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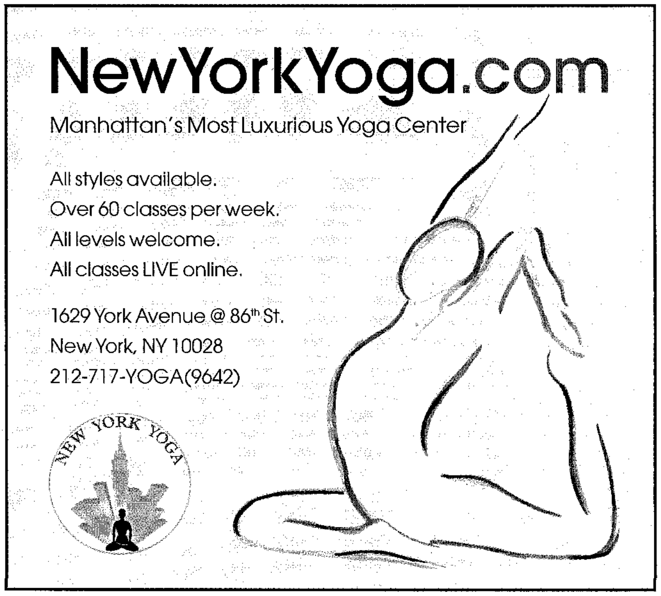
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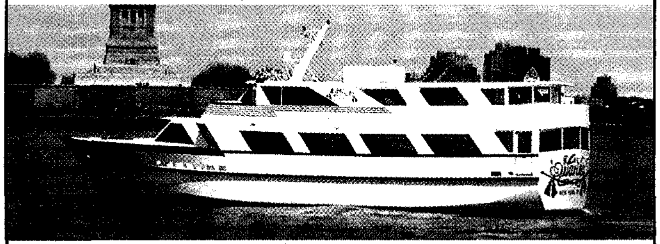

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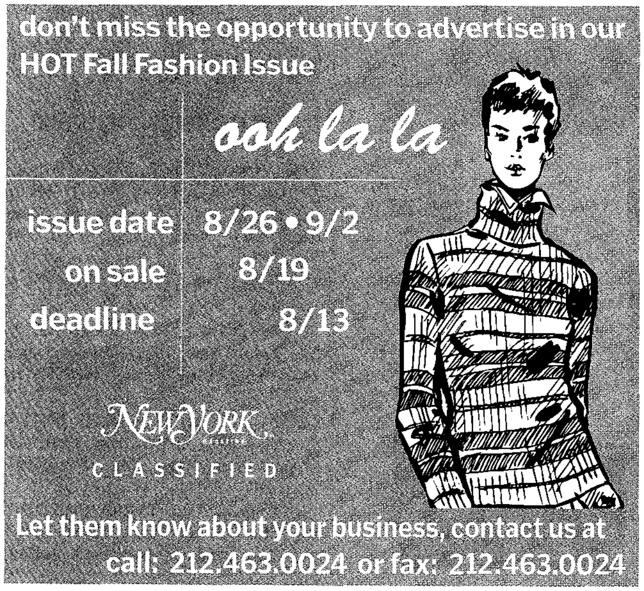

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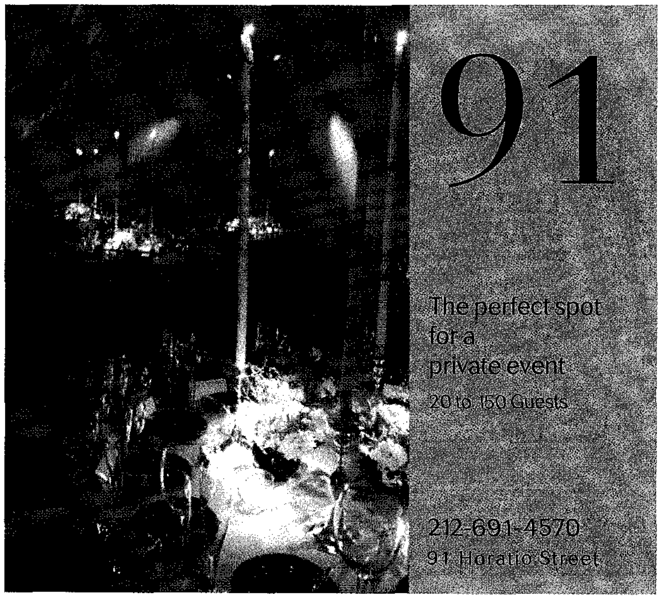

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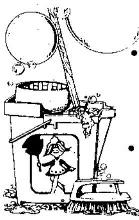

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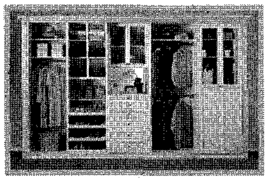

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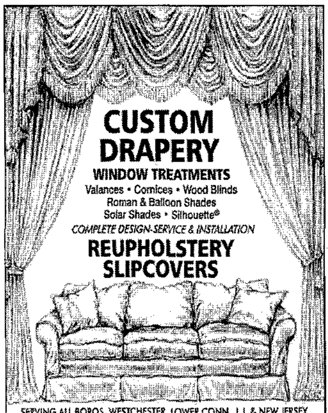

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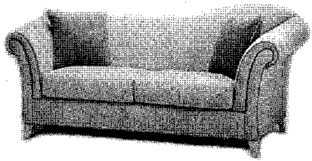

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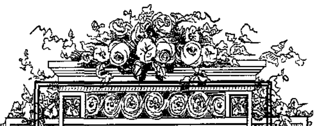

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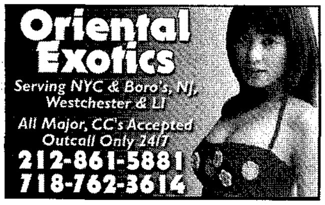

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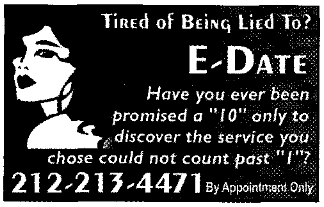
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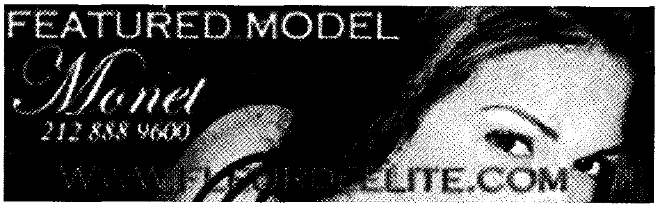
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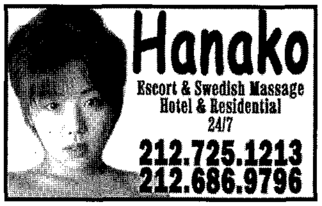
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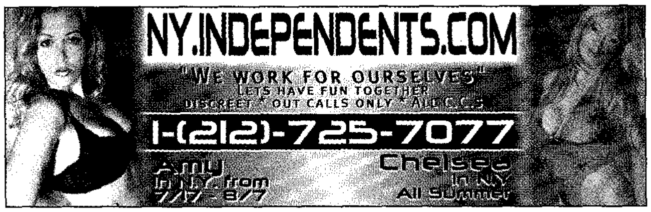

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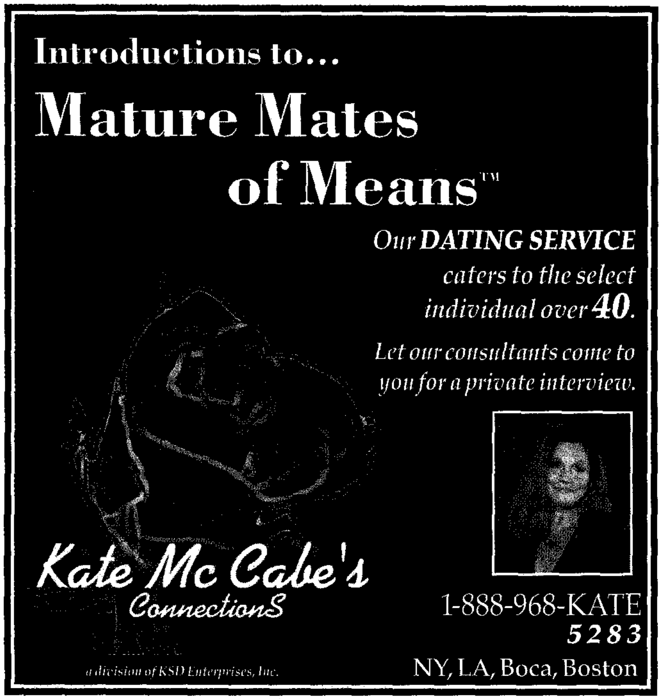
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Wealthy, Generous World Traveler—Seeks white female, 18-35, to join him in luxurious lifestyle. I am a white male, middle-aged, average height and weight. Please send photo and phone. 2793 ✉

Attractive, Athletic, Artistic Physician—Seeking woman, 25-40. Photo, please. copake@optonline.net 2798 ✉☎

Tall Blond, Sophisticated And Beautiful—Professional woman in early 30s looking for successful, true gentleman who appreciates class and elegance - former beauty pageant winner and professional athlete. 2761 ✉☎

Attractive, Energetic Redhead—Youthful 44, seeks professional gentleman, 38-46, with a positive attitude, outgoing nature and great sense of humor. Looking to share the city as well as the great outdoors. Thoughtful note appreciated. 2784 ✉☎

A Mercurial, Spontaneous—Open and honest, attractive and shapely, single white female with a love for the complexity, not the propriety in life, seeks a handsome and dynamic, 37-47, white, single or divorced male with substance, to engage. 2787 ✉☎

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All You Have To Be Is—Family-oriented, refined, professional, 38-48, financially stable, nonsmoker. I am divorced white female/mom, 36, attractive, professional, warmhearted and uncommonly handy. Recent photo/note. 2803 ✉

Montreal/NY Sweetheart—Jewish, kind, 50, seeks warm, sincere, successful, romantic man, 40-55, with a real zest for life. I have it all but you. 2796 ✉☎

Sincere CT Professional—54, humorous, outgoing, passionate and loyal, seeks honest, thoughtful, generous, affectionate, attractive, petite, slender, sensual woman, 40-55, from (914) or (203) area, for romance and committed monogamous relationship. Photo/note. 2752 ✉☎

Classy And Cute—Seeking attractive, sensitive, secure 65-75-year-old man to love and nurture. Let's enjoy life together. Prefer phone call. 2789 ✉☎

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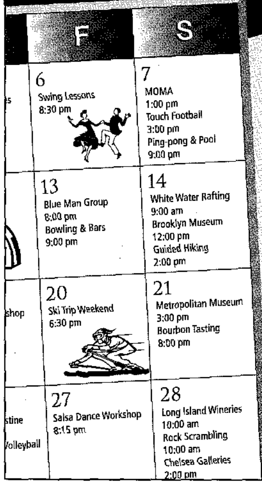

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shop	20 Ski Trip Weekend 6:30 pm	21 Metropolitan Museum 3:00 pm Bourbon Tasting 8:00 pm
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Be My Summer Valentine—Non-Spanish-speaking, light complexion, Afro-Cuban Gemini, Yale man, 6', Columbia MBA, seeks nonsmoking, tall, shapely, attractive Christian woman. Photo a must. 2799 ✉

Gracious, Lovely—Pretty, black single female, 42, in excellent physical condition and fiercely loyal, is longing for a 35-50, handsome black male with a strong character. Photo/note. 2790 ✉☎

Extremely Attractive White Male, 53—Financially secure, seeks lady - very attractive, older or younger. Photo. 2760 ✉☎

"4" S Club's Singular Sensation—Sexy, smart, sophisticated, slim (interested in joining?), Jewish psychotherapist who adores swing dancing, off-Broadway, cinema...and loves talking about it afterwards - seeks her counterpart in his late 50s, for companionship/love. 2751 ✉☎

One-Of-A-Kind—31-year-old, foxy beauty seeking white gentleman to cherish - 40-60 years old, tall, athletic, good-looking and very financially successful. No reply without photo. 2792 ✉☎

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Handsome Commuter—NJ to NY, 24, male, successful, 6'1", seeks pretty, slim, warm, upbeat female, 21-25, to share music, dining, sports, romance. 2775 ✉☎ knicker34@aol.com

Humorous, Intelligent, Fun—Young 43 female seeks youthful, fun-loving white male, 45-50, for companionship and possible long-term relationship. Must have sense of humor, be independent and enjoy stimulating conversation, the arts, theater and travel. Should be comfortable in jeans as well as a suit. Note/photo/phone, please. 2786✉

Attractive Bachelor—67, retired guidance counselor, enjoys cultural activities and intellectual pursuits, down-to-earth, sensitive, with good communication skills and a good sense of humor, seeking a woman, 50-65, for friendship, companionship, possible romance. Photo/phone appreciated. 2783 ✉☎

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Pretty, Green-Eyed, Lively, Easygoing—Ivy-educated MBA, looking for warm, kind, funny, tall, almost-normal 50-60ish guy who's looking for me. Special loves: Kyoto, Barcelona, Harvard Square, Seattle, Maine, Paris and Palo Alto. Prefer (914), (203), (212). Photo, please. 2773 ✉☎

Widower—65, slender, Jewish, great cook. Loves classical music, theater. Seeks bright, funny, petite NYC woman for lasting relationship. Recent photo. 2755 ✉☎

White Male, 38—Successful, good-looking, athletic and fun - seeks pretty, pleasant woman for starting a relationship. Photo required, please. 2782 ✉☎

Dinner On A Manhattan Terrace—Sailing LI Sound, watching the landscape move by below a small airplane, making graceful ski turns in the snow, connecting to artistic and intellectual NYC, watching the sunset on an Inca ruin. Intelligent, attractive man, Oxford MA, seeks adventurous woman (50 plus) to share this and much more. 2801 ✉☎

Comfortably Retired Composer—51, looking for woman to accompany me to the Philharmonic, jazz clubs, Carnegie Hall, theater and good restaurants. Funny and intelligent, 5'10", salt-and-pepper beard, beautiful green eyes. 2756 ✉☎

Pretty, Warm, Loving—Happy, accomplished Jewish professional, very youthful, active 55, 5'6", fit, fun, full of life and love, bright kind, sensitive, communicative and evolved, seeks fine-valued, accomplished Jewish soul mate to share love, laughter, family and friends. Note/photo - delighted to exchange. 2768 ✉☎

Certified!! Looks, Brains, Integrity, Male—PhD, 63, seeks tall, slim, leggy lady. Marriage, travel, arts, fun. Photo! 2788 ✉

Pretty, Hopeful Romantic—Seeks handsome professional man, 47-60, 5'9" plus, for life of love. Photo. rmk9999@aol.com 2795 ✉☎

Tempus Fugit!—How very true. This white male executive is searching for an Asian beauty (over 30) to travel through time with. Must be healthy and wise, petite, shapely, love travel, performing arts, music, and be interested in a committed relationship. I am mid 50s, medium height, slim, blue eyes and toned. Photo/note. 2757 ✉☎

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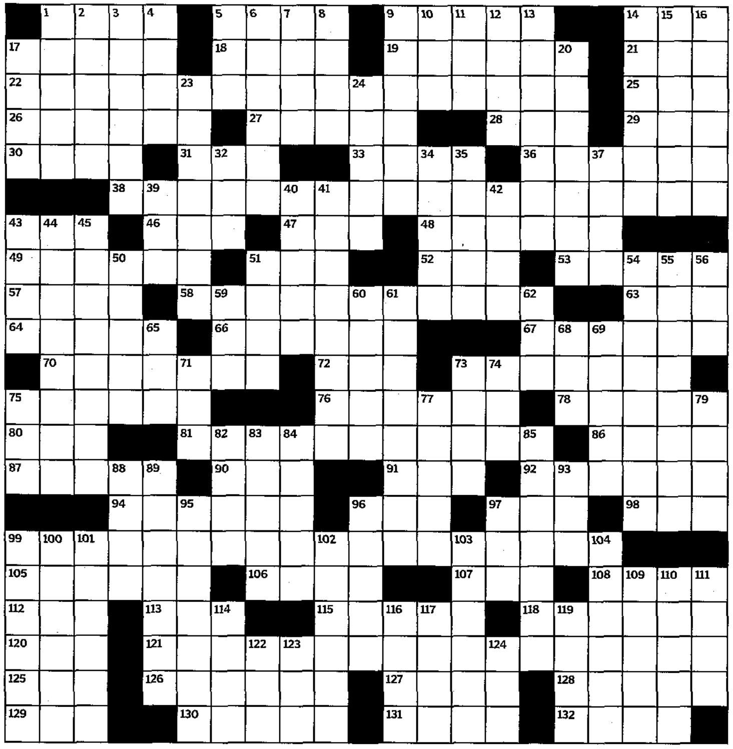
'In Grandpa's Day'

'Cue' Crossword by Maura B. Jacobson



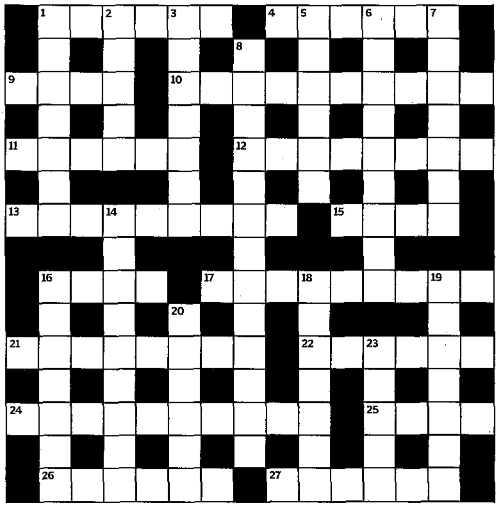
ACROSS

1 —— California
5 Q-tip
9 Ranee's wardrobe
14 Mouth piece
17 Tribal pole
18 No-no
19 Hoboes
21 Coll. in Columbus
22 Cell phone, in Grandpa's day
25 Fol-de-——
26 "Seward's Folly"
27 Clear the mist
28 Between bi- and quadri-
29 Some B'klyn trains
30 Lipinski of the ice
31 Bread choice
33 Mary Roberts Rinehart girl
36 "Private Lives" heroine
38 Organ transplant, in Grandpa's day
43 Former intelligence agcy.
46 Cub Scout unit
47 D.D.E.'s election opponent
48 Out of bed
49 Beatles' sergeant
51 Wd. division
52 Phone bk. listings
53 Caught with a lasso
57 Carrier to Tel Aviv
58 Baby boomer, in Grandpa's day
63 Eden exile
64 Oahu terrace
66 Compound used as a solvent
67 In —— and out the other
70 Downhiller's car-roof device
72 —— standstill
73 Goes aboard
75 Covert stage remarks
76 Donna Reed's "From Here to Eternity" role
78 Galahad's holy quest
80 Cacophony
81 Fast food, in Grandpa's day
86 Bassoon's kin
87 "Prima Ballerina" painter
90 Jongg preceder
91 They: Fr.
92 Kitchenwear
94 Dorm mate
96 Chopin's "Piano Concerto —— Minor"
97 She played Belle in "G.W.T.W."
98 Suffix for sugars
99 Rock music, in Grandpa's day
105 No matter who
106 Que follower, in a song
107 Theologian's study: abbr.
108 Openhanded blow
112 Calligraphy need
113 Before lexia or pepsia
115 Foreword
118 Sevilla's land
120 Getz's instrument, for short
121 CAT scan, in Grandpa's day
125 U-turn from W.N.W.
126 Medieval two-part harmonies
127 Racetrack tipster
128 Ram of the skies
129 Paris's Jardin —— Tuileries
130 The Devil you say
131 Northern capital
132 Change for a twenty

DOWN

1 Yale song word
2 Engaged in conflict
3 Refuse dumped from a ship
4 Haywire
5 RR terminal
6 Thoreau's pond
7 Partner of ready and willing
8 Polish with a chamois
9 Cheap cigar
10 Escort's offering
11 British rule of India
12 "While —— it . . ."
13 Helixes
14 Lyricist Hart
15 Tristan's love
16 Milky Way radio-wave sender
17 "—— is the question"
20 More gucky
23 Sculptors
24 Portnoy's creator, and family
32 Yang's counterpart
34 Proust character
35 Erie's neighbor
37 —— time (never)
39 "To a Skylark," for one
40 Country-singer Crystal
41 Tattler
42 Rice, in a ristorante
43 Formerly imported car
44 Haile of Ethiopia
45 Seat belt, in Grandpa's day
50 Tartan pattern
51 Slang for a bed
54 Video game, in Grandpa's day
55 Avoidances
56 German "the"
59 Apple computer
60 Start of a Tennessee Williams title
61 Crying wolf
62 San Francisco hill
65 Wrath
68 Badger verbally
69 Typo
71 Deaf talk: abbr.
73 Spanish queen namesakes
74 Blanc or Brooks
75 Write a P.S.
77 Specialized fisherman
79 —— majesty
82 TV honor
83 Innocents
84 Opposite of here
85 Adam of "The Wedding Singer"
88 Woody Guthrie's son
89 Unspecified person
93 Fat-free cooking spray
95 Compliant ones
96 Japanese porcelain
97 Quarter of four
99 Wasn't renewed
100 Discomfited feeling
101 Bobcats
102 Annie's status
103 As much as one can carry
104 Seek lofty goals
109 Source of Romance languages
110 Poker dues
111 Sees the cashier
114 The Forsyte tale, e.g.
116 Undeceived by
117 Self-images
119 Three-handed card game
122 Squealer
123 Insurance co. initials
124 Oklahoma Indian

The 'Guardian' Crossword Set by Paul



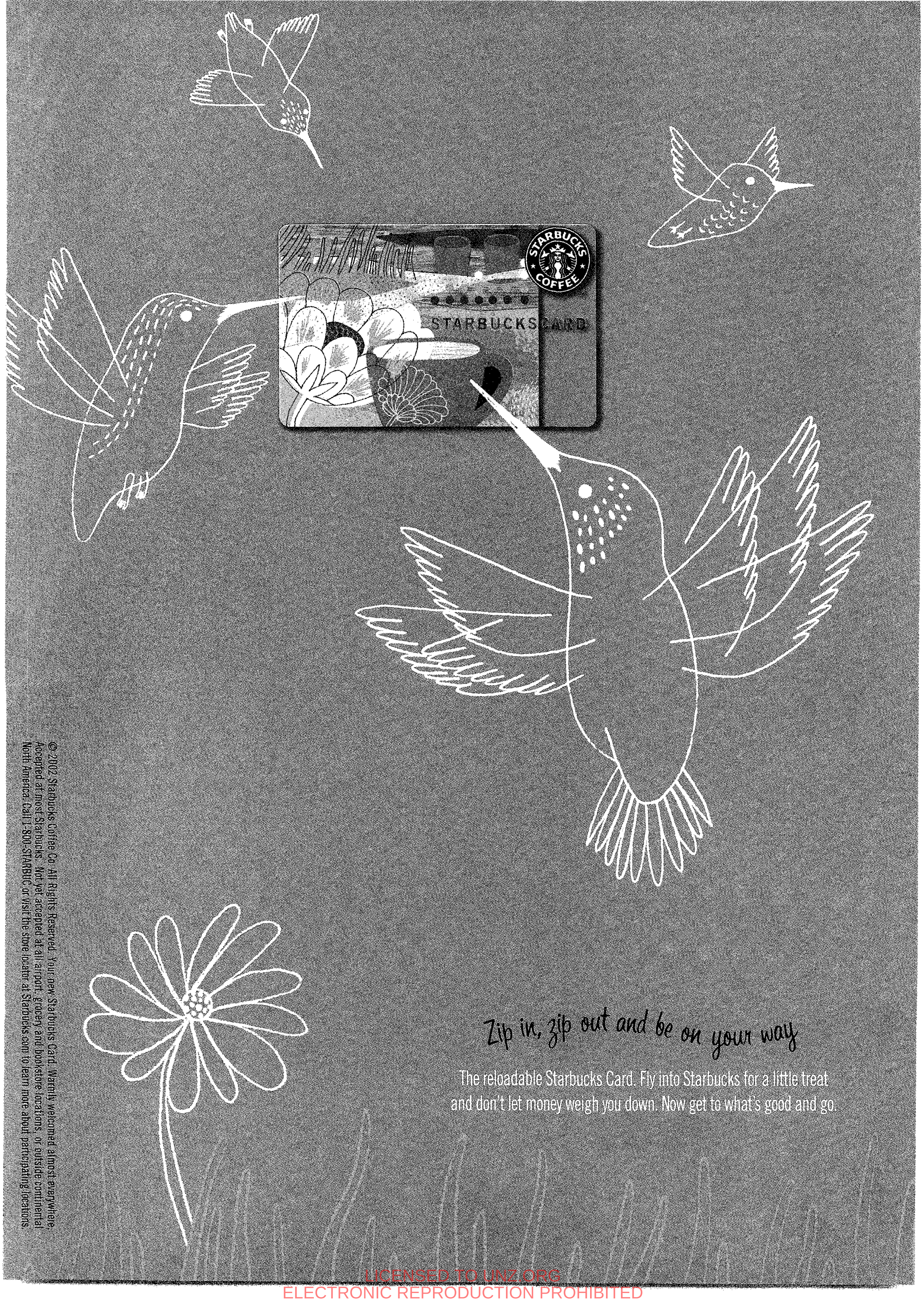
ACROSS

1 Following star for astronomy, the unknown one in the group. (6)
4 Shining with intellect. (6)
9 Bird's nest, perhaps, and hence its location? (4)
10 See 26.
11 Expert collects century at start of play. (3,3)
12 Ball hit someone. (8)
13 Where some will labour, buxom girl seizes king in his ball. (9)
15,16 He co-wrote with 27: "Early bird must switch extremes to sully the vote." (4,4)
17 As predicted, lunatic hit copper. (9)
21 Macerate bananas, scones and jam, etc. (5,3)
22 See 24.
24,22 Cocktail wrapped in paper. (7,3,6)
25 Birds to be shot must be up for it! (4)
26,10 Cocktail sausage cooked: Why rave about everything before it? (6,10)
27 Political philosopher backed member in all quarters but the west. (6)

DOWN

1 16 wants beef and duck. (7)
2 16 would mean nothing if pages were replaced by right. (5)
3 Two presents cannot be found. (7)
5 Multiple breeder has to go on incessantly. (6)
6 Pretentious drinking here? Panic! Lager not quite rum. (3,6)
7 One mad dog outside that may need clipping? (7)
8 Fruit shortage crab turns nasty about. (13)
14 Conclusion of fight to do with Sadat in 50s' conflict. (6,3)
16 Concert upset the nuts in Northumberland. (7)
18 Work taken up to the rear gate. (7)
19 Resolve this problem over a narrow strip of land. (7)
20 Goddess in Sardinia, then East Grinstead. (6)
23 Bird which once landed on the moon? (5)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 109.



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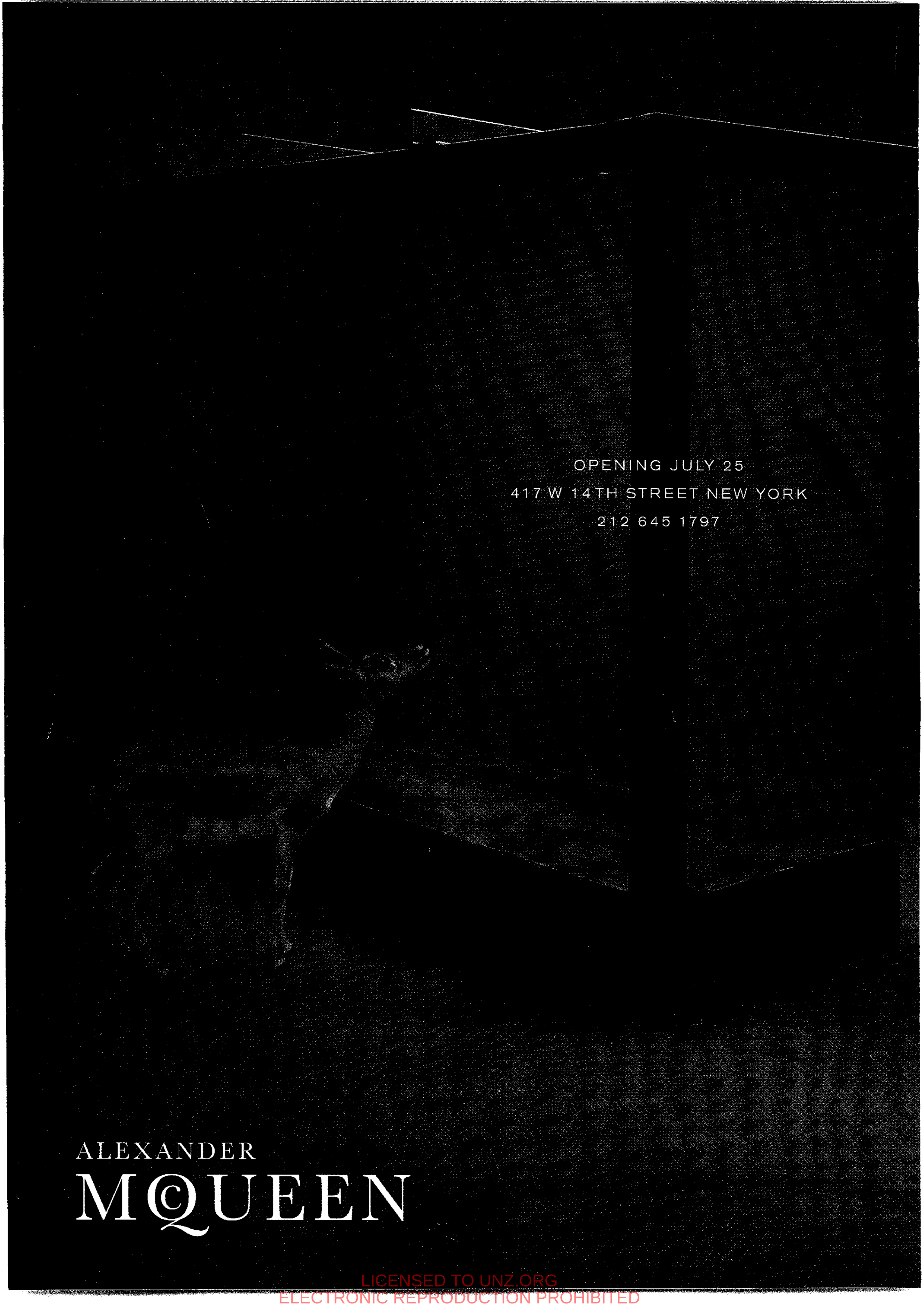

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